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# THE · STUDIO

An Illustrated Magazine  
of Fine & Applied Art

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# THE STUDIO.

EDITED BY CHARLES HOLME.

Contents, Oct. 14, 1911.

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"LES MEULES. FROM THE O. L.  
PAINTING BY JEAN CHARLES CAZIN.

(In the C. (on) f.  
Alex. H. (on) f. 4.)



# THE STUDIO

A GREAT FRENCH LANDSCAPE PAINTER: JEAN CHARLES CAZIN. BY HENRI FRANTZ.

So far as the French School is concerned the nineteenth century stands out pre-eminently as the century of landscape painting. When we commence to study, whether in our galleries, in books, or in engravings, the history of French painting during the past century, at once on all sides the names and the works of the great landscapists are forced upon our notice. First of all it is members of that magnificent school of 1830, so popular at present in Great Britain and of which England is the possessor, as recent exhibitions have proved to us, in her private as well as in her public collections, of so many fine and splendid examples. The formulas and traditions of art as evolved

by Corot, Daubigny, Troyon, and Millet continued throughout the entire nineteenth century. Francais, who died a few years ago, and Harpignies, the doyen of painting in France, are the last great adherents of this school.

But while the artistic movement started by the Barbizon men of 1830 was continuing its progress and its influence, there arose, shortly after the Franco-German War, that school of Impressionist painting which has had so profound an effect upon the art of the entire world. But while Impressionism was flourishing and was at its artistic zenith, it must not be forgotten that there still remained many other artists of independent spirit who continued to paint landscape according to their own personal ideal, though not without submitting in some measure, especially as regards their technique, to the influence of the new creed



"LE MARAIS DANS LE NORD" (1897)  
LIV. No. 223.—OCTOBER 1911.

BY J. C. CAZIN

## *Jean Charles Cazin*

of Impressionism. Among such are Jongkind, Boudin, and Lépine, three fine artists who were unfortunately not understood and appreciated for many years, but whose achievements are now day by day more justly appraised. Another such is the great master, Jean Charles Cazin.

Last spring was completed the tenth year since Cazin's death. Ten years! This is surely a sufficient lapse of time to permit of an unbiased and dispassionate judgment being passed upon an artist's work. As the years roll by, this painter impresses one more and more by his magnificent qualities. How many talented men there have been whose value we have exaggerated during their lifetime, while we dispraise them and depreciate their abilities after their death! Consider, for instance, the case of Meissonnier. He was undoubtedly an exceedingly able "petit maitre," and one who ought by no means to be neglected in a consideration of the history of French painting, by reason of his qualities of finesse and precision. But fashion raised him in general estimation to the extent of

considering him an artist of the first rank, but his work not really justifying the glory thus thrust upon him, we look upon it to-day from the standpoint of those who, at the Paris Art Sales, have assisted in the depopularising of the kind of art associated with his name.

This is never the case with a man like Cazin whose talent is entirely the product of artistic power and truth, and in whose reputation there is nothing in the smallest degree meretricious. To such a one each year adds a little more glory and the flight of time serves only to confirm him in his place as one of the eternal masters of the art of painting.

In writing the name of Jean Charles Cazin, the fine, noble figure of the man rises before me in my memory. I see him again in the imagination, the master such as he was when he used to come to the Société Nationale, of which he was always one of the most influential and most respected members. He was a man of medium height; he had the large and well-developed forehead which betokens a thoughtful character, and wore his hair



"CULTURES (SEINE-ET-MARNE)"

BY J. C. CAZIN



"MAISONS SUR LA DUNE"  
BY JEAN CHARLES CAZIN

(Photo Cieraux)

## *Jean Charles Cazin*

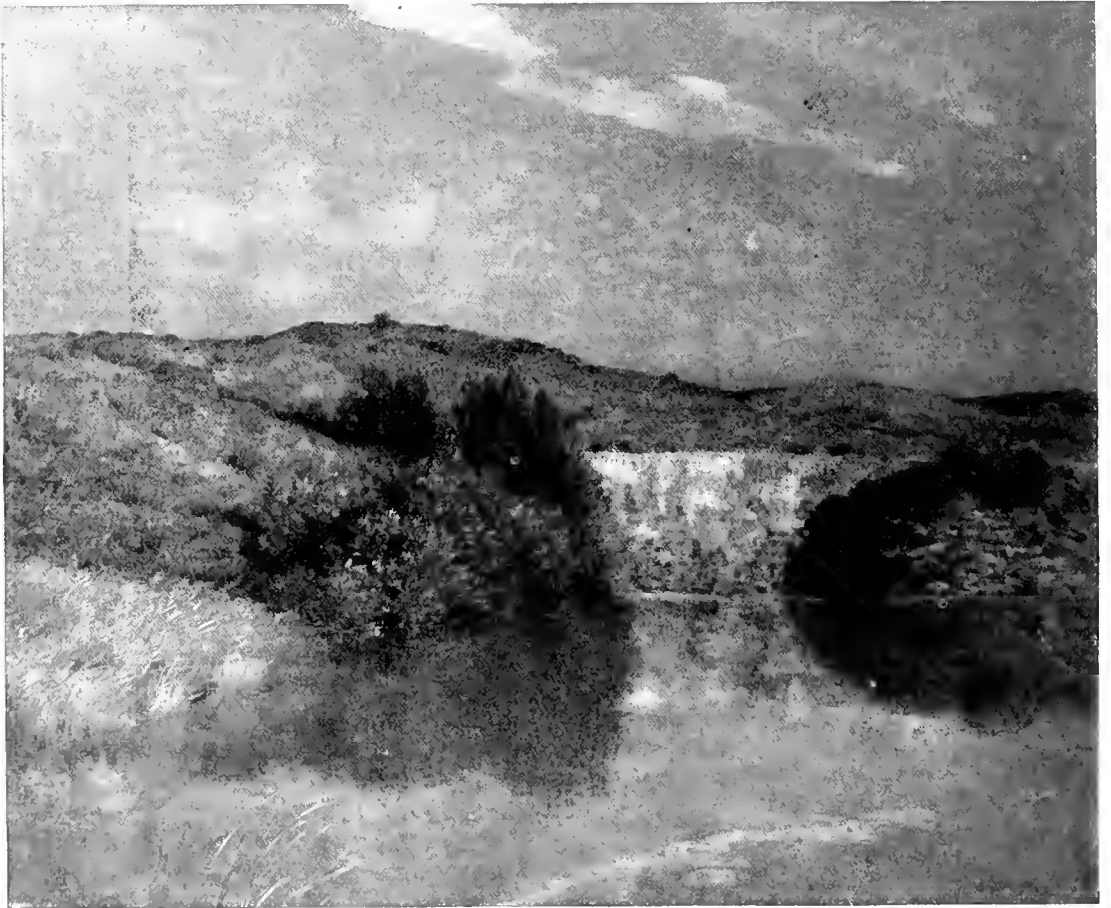
rather long and thrown back. His fine face with its Bourbon nose was of the pure French type, and revealed those traits of energy which in him were tempered by the extremely mild aspect of his grey eyes—eyes in which one saw mirrored something of the dreamer, something spiritual. The memory he has left behind him is that of a man of great kindness, who was always well disposed towards young people and compassionate with those in misfortune. It seems as though constant contact with nature had bred in Cazin a very noble character and a mind incapable of comprehending the little paltry meannesses which so often irritate and sadden the lives of artists.

Jean Charles Cazin was born in 1846 near Samer in the Pas-de-Calais. He was the son of a doctor who was held in very high esteem in the neighbourhood, and who gave his son an excellent education at the College at Boulogne, after which the young man took his degree at Lille and then set out for Paris, where he entered the studio of Lecocq de Boisboudran, who was also the master

of Lhermitte and of Renouard. But it was to nature herself and not to any teaching whatsoever that Cazin owed the formation of his artistic vision: and the beautiful landscapes of the Pas-de-Calais, the spectacle of the limitless ocean, the far distant sweep of the melancholy sand-dunes, the ever-varied effects of the sky which we find over and over again in his works, had far more to do in the development of the artist's talent than any teaching.

Cazin was married at an early age, and it is not possible to speak of the painter without making a place beside him for the noble woman who, herself a great artist, after sharing all her husband's life of labour, keeps vigil now with all her care and thought over his artistic reputation and the glory he has added to his name!

The painter exhibited at the Salons of 1865 and 1866 and was one of those artists of character, like Courbet and so many others, whose works a timorous or ignorant jury rejected. However—and this is a fact to note, for it helps one to understand better the soul of the artist—Cazin was



'L'ETANG: NUIT'

BY J. C. CAZIN



*(In the Musée du Luxembourg, Paris.—Photo Braun & Co.)*

"ISMAEL" BY J. C. CAZIN



*(Photo Greeray)*

"LEVER DE LUNE." BY J C CAZIN





"MOULIN BLANC" (1899)

BY J. C. CAZIN

always rather indifferent to the opinion of the public. He lived in too close touch with nature to care aught for the opinion of the crowd, he knew himself to be in intimate communion with the great spectacles of the universe, he was understood by his own people and by certain distinguished men who were his friends, and this sufficed him. He was never tormented by a thirst for riches, and never did anything to try and sell his pictures to better advantage.

After these first attempts to show at the Salons, Cazin devoted himself for several years to studying at the *École nationale de Dessin*, the *École spéciale d'Architecture*, and at the *École des Beaux-Arts* at Tours. Between 1871 and 1875, he travelled much in England, Italy, and in Holland, of which he was particularly fond. All this time he was evolving and creating for himself his own method of work and that technique which gives so personal a touch to even the least important of his pictures.

When we find ourselves in front of one of these landscapes of Cazin, so simple and yet so beautiful,

we cannot help being captivated by the spell of natural beauty and charm, and we forget the *métier*. We are by no means deceived; it is simply that it is the acme of artistic achievement to make us forget the medium, and by its very perfectness to render the technique non-insistent. For there is no gainsaying the fact that Cazin knew an enormous amount about his art, but he never paraded his technique or advertised his adroitness; he seems almost to have tried to hide his dexterity. It is sufficient to have seen certain drawings by Cazin, of which a very fine exhibition was held some three years ago, in order to thoroughly appreciate the extent of his knowledge.

Cazin, besides being a master with the brush, was also an adept with the pencil and pastel, and delighted to mix wash with his pastel work, while on occasion he used also to model in wax, and all this with so profound a science and such sureness of touch that he was able entirely to forget all considerations of *métier* in order to leave himself absolutely free to devote his whole attention to

## Jean Charles Cazin

recording the emotions he experienced in the presence of nature. Cazin also turned his attention successfully to ceramic work : he was much interested in modern decorative art and was one of its most ardent supporters at the Société Nationale.

But let us return to the immediate subject of our article—to his production as a landscape painter, and endeavour to mark its different stages. In 1877 Cazin exhibited his *Fuite en Egypte*, the first in point of time of his pictures which have religious subjects for their motifs. Let it be clearly understood that in paintings such as these the artist has not been concerned with any literal reconstruction of the scene, but has rather, while receiving the impressions of certain landscapes, allowed his imagination to conjure up powerful evocations of Biblical incidents, which are at the same time in their way typical of all ages, for the group in the *Fuite en Egypte*, wending their way among the dunes at Wimereux, is as harmoniously placed in this setting as it would be

in its correct landscape of the desert of Palestine. I would make the same remark concerning the *Voyage de Tobie* (1878), the *Départ* (1879), the *Ismaël* (1880), which gained for him a first medal, and of which we give a reproduction, the *Tobie* (1881), *Judith* (1883), and *Agar et Ismaël* (1883).

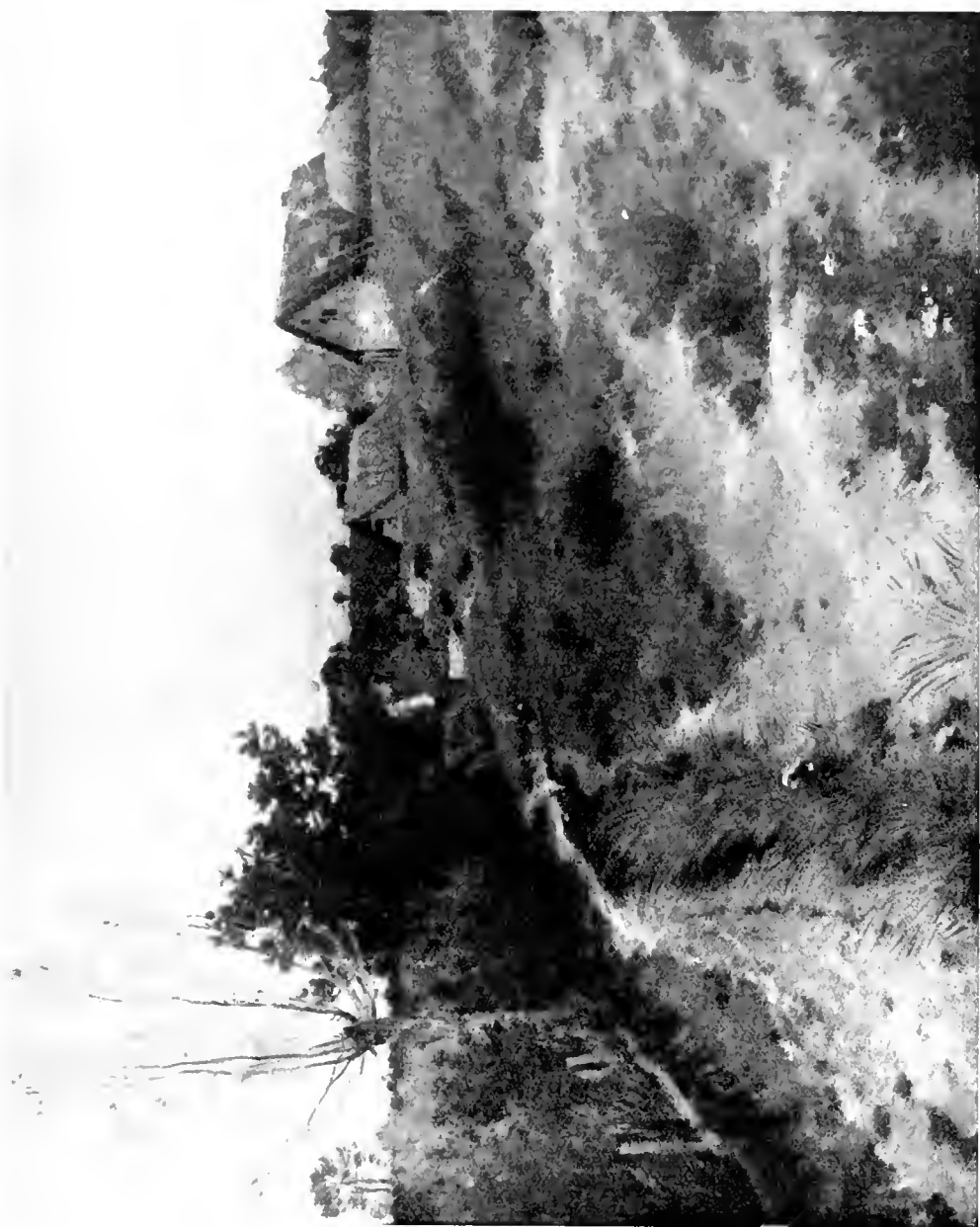
This series of paintings comprises the great cycle of religious works by Cazin, completed by the inclusion of two paintings entitled *Nativité* and *Madeleine au Village*. After signing his *Agar et Ismaël* Jean Charles Cazin devoted himself almost entirely to pure landscape. I will not attempt to mention them here in detail, for in so many cases they are variations of similar themes and we find such titles as *Le Moulin*, *Les Dunes*, *Effet de Soir* constantly recurring. Let us, however, simply bear in mind the various sources whence he drew his inspiration. Holland furnished him with the subjects of numerous studies for water-colours and for paintings. He had an equally warm affection for Italy. I do not know whether perhaps some



"VILLAGE D'ARTOIS"

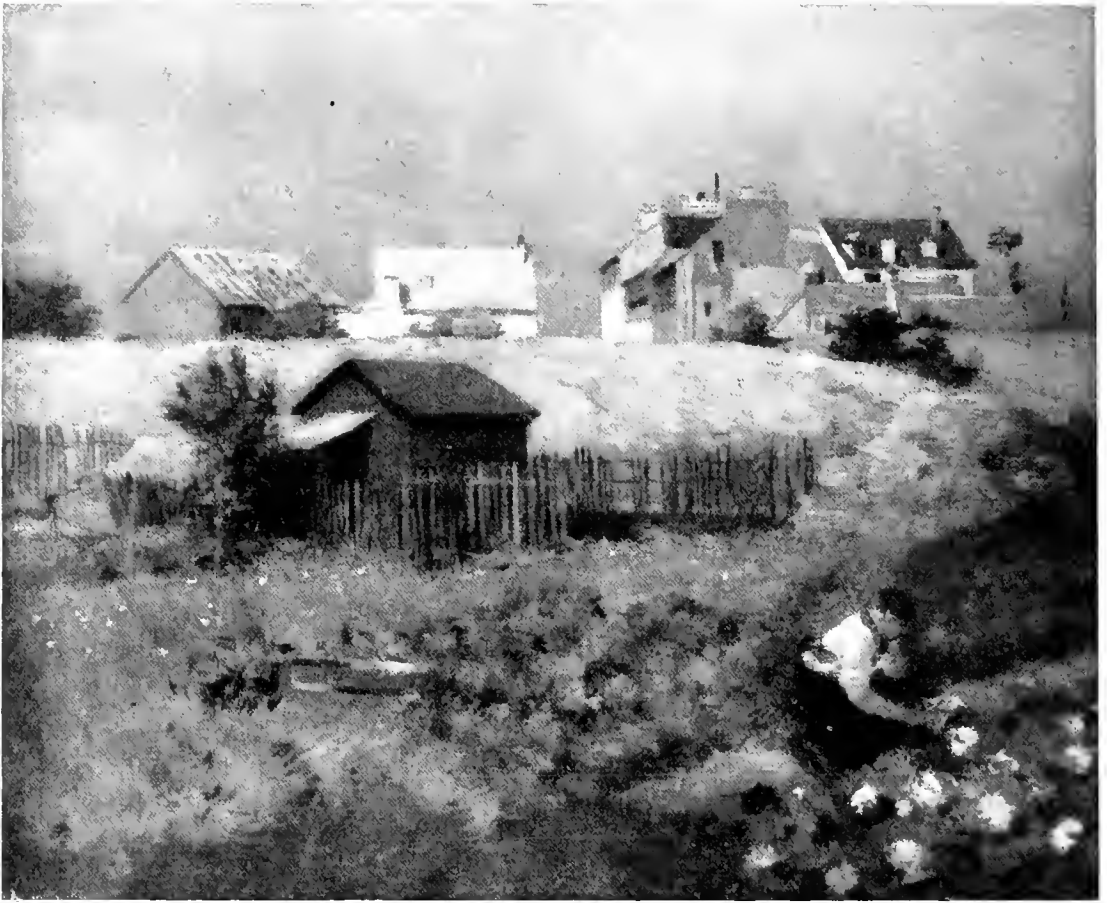
BY J. C. CAZIN





"LE SENTIER." BY J. C. CAZIN

(Photo Cressaux)



"MARAIÇHERIE—VINCLINNES" (1899)

BY J. C. CAZIN

of the great masterpieces of Italian art may not have had some part in the spiritual tendencies of his earliest pictures. But Cazin's real artistic fatherland is the North of France, and more particularly the coast of the Pas-de-Calais—Boulogne, Wimereux, Equihen, Montreuil, Abbeville. It was from the landscapes of this region, so simple in line and in form, that he derived the inspiration for some of his finest productions, which, on account of their solid handling, the beauty of their colour, are worthy to rank with the best works of Ruysdael or of Hobbema. One should make a special category for his twilight effects, for in this respect Cazin is absolutely unique. There is in his works of this character a depth of feeling which no one else has equalled.

I should like to be able to speak at much greater length about each one of Cazin's pictures, to try and describe the charm which is as it were enshrined in every single one of them; but I must forbear, and as a matter of fact the illustrations comprise very characteristic and faithful

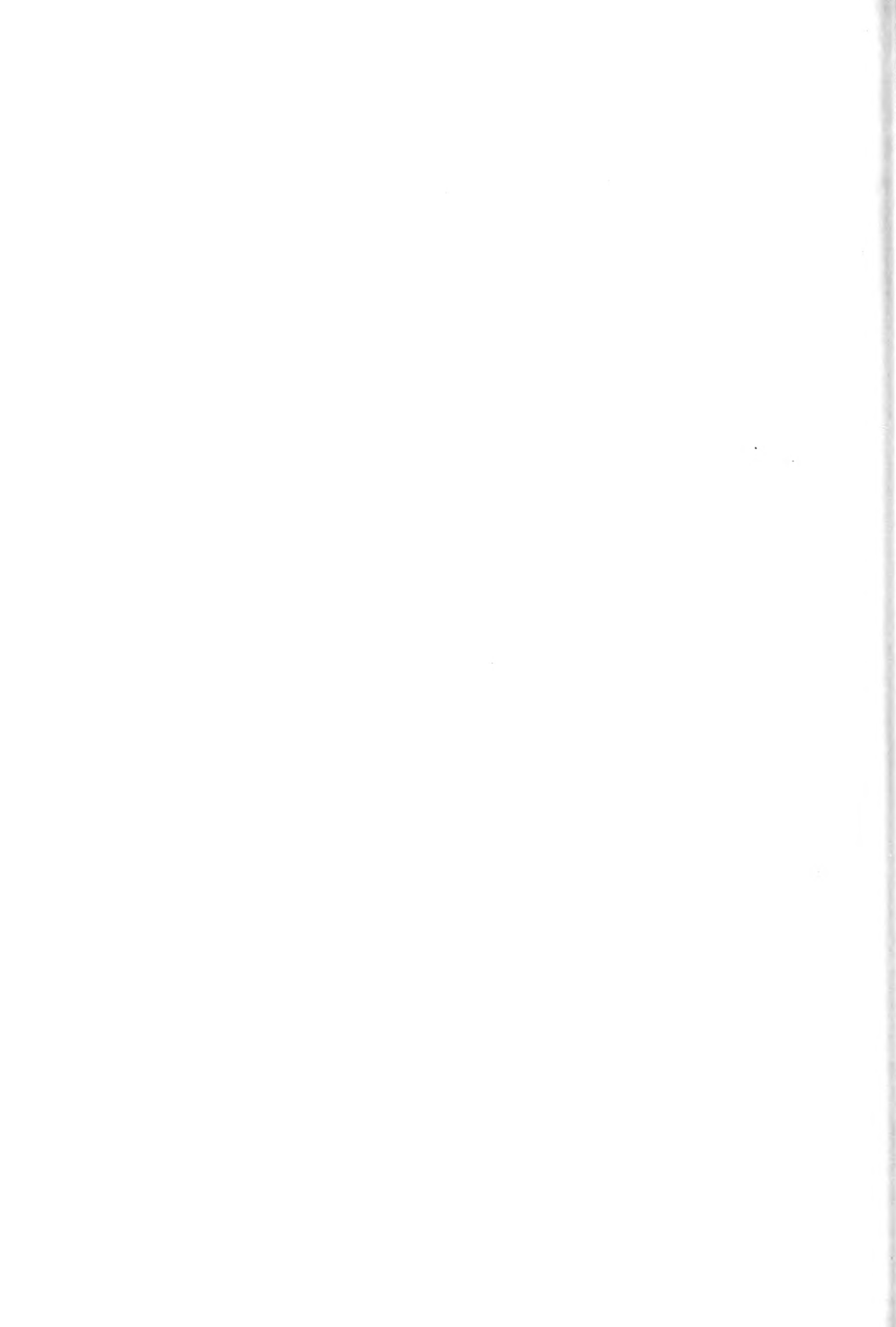
reproductions of some of the lamented master's most complete and finished paintings. It only remains for me to say something about the essential qualities of Cazin's art and the particular attributes by reason of which it arouses our interest and captivates our affection.

It is as though his extreme sensibility of vision and the absolute truth and accuracy displayed in the rendering of light and of form are allied in Cazin with a kind of idealisation of the subject of his works. If Cazin paints a farmyard, if he depicts for us a corner of a village in the moonlight, we are at once convinced of the accuracy of the presentment and our reason is satisfied by the fidelity with which the objects are drawn; but at the same time there seems to emanate from the picture an intangible but intense poetic feeling which transforms and idealises the subject. So in his art the painter appears to be at one and the same time an apostle of Realism and also of Idealism; and this I believe to be something practically unique in the region of painting.



(Bis per) — 11  
M. — 11/12

"L'ESTAMINET." FROM THE O.E.  
PAINTING BY JEAN CHARLES CAZIN.





*(Photo Cretan)*

"SOIR DORAGE," BY J. C. CAZIN



"MARÉE BASSE—EQUIHEN"

BY J. C. CAZIN

In 1893 there was held in New York an exhibition of works by Cazin, under the patronage of the American Art Association. The catalogue of this exhibition, which is very scarce and difficult to find in any library, contains some valuable notes by Theodore Child upon the work of Cazin, notes which are all the more precious since they were written—it is from Madame Cazin that I received this information—under the supervision of the artist himself.

"In his pictures," writes the author, "we find neither beautiful forms, nor grand style, nor colour in the old sense of those terms, as they might be applied to the work of Raphael or Veronese. On the other hand, we are struck by the evidence of researches that are at once intellectual and technical, and thanks to which the eye and the hand of the artist have grown in sensitiveness, while, at the same time, his soul has become acutely conscious of the joy, the gaiety, the dramatic expressiveness, the infinite poetry of light. *It is by the exact and sympathetically emotional*

*rendering of effects of light that Cazin develops and enforces his theme.* Like Corot, Cazin is always full of soul; in unheroic and even familiar subjects he gives us the impression of a thoughtful, serious, and yet hopeful nature: he is always simple, always eloquent, and always sincere; in his pictures there is no imposing majesty of composition, no blatant anecdote or importunate morality; he paints men that he has seen, houses that exist, trees that really grow, skies that he has not invented, and reeds whose sad music he has overheard. Most of Cazin's pictures are representations of the simplest sites, often absolutely poor in line."

Cazin was not one of those who lavish their talents before the public. He was a regular exhibitor at the Salons of the Société Nationale, and three years ago this society organised an exhibition of a number of his pictures. Cazin's work is to be seen in the Musée du Luxembourg and in the great majority of the European and American art galleries.

HENRI FRANTZ.



*(Photo Crevin)*

"NUIT CALME"  
BY J. C. CAZIN

*Sir James Guthrie, P.R.S.A.*

SIR JAMES GUTHRIE, P.R.S.A.  
BY A. STODART WALKER.

To the English public, outside that small circle which takes a real interest in art and not merely in popular exhibitions of pictures, the name of the most distinguished of modern Scottish painters is one of the least familiar. There are several reasons to account for this anomaly. The President of the Royal Scottish Academy is neither a voluminous producer, nor is he a man who seeks the publicity of heterogeneous exhibitions. He never "sends" to Burlington House: very seldom was his work seen at the New Gallery, which died in the cause of art, and was resurrected in the interests of food; literally selling its birthright for a mess of pottage. Guthrie's appearances at the "International" have been rare, in fact there is no gallery in London where we can be assured of his presence. The result is that for every fifty southerners who may be familiar with Scottish portraiture as represented by Sir George Reid, Mr. John Lavery, Mr. E. A. Walton, Mr. George Henry, Mr. J. H. Lorimer, Mr. Harrington Mann, and Mr. Fiddes Watt, only one has had the privilege of an adequate study of the masterly work of Sir James Guthrie. Yet on those rare occasions when a Guthrie portrait finds a place in a London exhibition there is no doubting the significance. There is another reason why the name of the Scottish President is not familiar in the public mouth as a household word. Sir James Guthrie, though making no virtue of his diffidence, has always shrunk from the publicity which the pen of the critic can offer.

He is not a man who cares to build by the wayside, not from fear of "the many masters" which the old proverb promises to those so occupied, but from an instinctive feeling that the artist speaks most clearly in the language of his own craft and that the literary editor is more likely to confuse or complicate the issue than assist or simplify it. Besides, Guthrie, despite the height to which he has reached, is convinced of the fact that he remains in a state of growth and is still asking, as Goethe was on his death-bed, for "light, more light." It was characteristic of the man that when the present writer approached him with the suggestion that he might use his pen, not for his service, but for that of the public, he was met with the expression: "Give me time—give me time. Some day I may do something worthy of your consideration." Yet the study of a portrait by Sir James Guthrie gives

the forcible impression of genius at its highest expression.

But though so comparatively unknown to the lay public south of the Tweed, in Scotland, amidst a school of distinguished and world-renowned craftsmen, Sir James Guthrie is something of a national institution—a seer, a prophet—part of its artistic religion. In more ways than one his position is an isolated one, not from want of influence, which is profound, or from absence of camaraderie, which is faithful and generous, but from the very uniqueness of his qualifications. For besides being a great painter, Guthrie has most of the qualities of a great public servant. His eloquent speech is a ready servant of his gifted intellect. He would have made a brilliant advocate, an astute Parliamentarian, a distinguished diplomat. A man of strong convictions, the outcome of catholic knowledge and acute discernment, he possesses the graces of unerring tact and kindly speech: combining a noble self-respect with a nice and delicate regard for the feelings of others. His work on behalf of the politics of Scottish Art has earned for him a recognition that has no parallel in the history of the country, work which, however exacting and prescriptive, has done little to interfere with his evolution as the greatest portrait painter in Scotland since Raeburn, and, in certain aspects of his craft, even more convincing than the man who is regarded as the pride of Scottish portraiture.

But it is with the man as painter and not as publicist that we must concern ourselves here. As is well known to all those who have studied the art movements of the immediate past, James Guthrie first came into note as the leading spirit in that movement which is now known as "The Glasgow School." Along with Lavery, Walton, Hamilton Paterson, D. Y. Cameron, Macgregor, and the rest, Guthrie strove to give to the expression of painting a distinctive style. As Mr. Caw in his masterly "Scottish Painting, Past and Present," succinctly remarks: "Broadly considered the 'Glasgow School' was an outcome of the Impressionist movement, initiated by Manet, Whistler, and Monet, of which the work of Sargent and his following, and of the New English Art Club group, are English phases. . . . The formative influences were complex, and included the examples of one or two of their own countrymen; but perhaps the most operative were Whistler's exquisite art, in which the great traditions of the past are blended with the charms of the decorative arts of the Far East: the wider horizon opened up through





"THE VELVET CLOAK"  
BY SIR JAMES GUTHRIE



LADY STIRLING MAXWELL  
BY SIR JAMES GUTHRIE

acquaintance with the work of the French and Dutch romanticists . . . and the training received in Paris." Whatever the influences, the revolution began, and from the moment that the canvases of Guthrie and his confederates began to appear the result seemed inevitable. The point of view of the discriminating public changed rapidly, not only in its attitude towards art but towards nature. For though art is not the imitator of nature, it is its revealer. The human sight is no fixed quantity: the uneducated vision is not a camera displaying the complete truth. The artist is to the man of common vision as a mystic medium through which

nature is transformed by whatever light the artist possesses. He is akin to the poet who glorifies the commonplace in the language of an inspired seer. He is a Keats, a Burns, a Browning of the brush, as different from Brown, Jones, and Robinson as a play of Æschylus is from an Adelphi melodrama, or a novel of George Meredith from a bookstall yellow-back. "I can't see nature like that," remarked a philistine to Whistler. "Don't you wish you could?" was the painter's reply. When Guthrie and his confrères first began to paint, the ignorant cried out that this was not nature, being unaware that they were as ignorant of nature as they were of art. As soon as the great painters reveal their secrets to us, nature as well as art takes on a different meaning. A man who has studied the wonderful canvases of William McTaggart can never look upon the sea as he did before; he who has intelligently viewed a portrait by Sir James Guthrie has learned a lesson in regarding humanity which can never cease to affect his vision.

Distinction in style, a reaching towards naturalistic values in the shape of tone and *plein air*, a minimising of the non-essentials and a definite striving towards the realisation of true pictorial elements—these were some of the ideals of Guthrie and the new school. The bald transcription of evident and unrelated facts, the careful insertion of trivial and accidental points, the painting of landscapes as if they were interiors, without a complete interrelation between earth and atmosphere, no indivisible unity of the colour-scheme throughout the picture, laying down a portrait on a background having no significance in the general scheme—all this was put aside for the great aim of presenting a design which met the eye as a perfect symphony or an inspired lyric meets the ear. There was nothing finicking or petty; everything was full, deep, significant. The new men went to nature, not to catalogue or classify, but to select, interpret, and clarify. Between nature and the canvas they put the vision and the personality of the seer and translated their images in the colossal cypher of the colourist. Of course the ambition often failed. There was occasionally found chaos instead of cosmos and there



THE MARQUIS OF TULLIBARDINE

BY SIR JAMES GUTHRIE



MRS. CRAIG SELLAR  
BY SIR JAMES GUTHRIE

were titters heard in the pit. But however much other painters earned this criticism Guthrie from the very beginning was *hors concours* to it. For he did not take up revolt simply for its own sake. He was the interpreter of the present, but he did not forget the inheritance of the past. He approached art as he approached nature, in a spirit not of criticism but of appreciation. He was too cultivated, too humble, too refined to be a mere busybody incubating thunder.

It is difficult to interpret the ideal of an artist like Sir James Guthrie in the language of literary expression, but the present writer sees in the work of the distinguished Scotsman an attitude which the late Robert Buchanan held was the only one possible to the real artist. The great artist carries his own artistic distance with him. If he has no artistic distance or aim of his own he can

only be a photographer, not an artist. To him there is only one mystery—the ever present reality—and in its mystery lies its fascination and beauty. A portrait painter like Guthrie looks into the eyes of his sitter, and what distance does he not find there? The moment he seizes for examination is the spiritual moment when the sitter is at his highest and best. He sees the model spiritualised, in the dim strange light of whatever soul or personality the creature possesses. That has always been Guthrie's method. He cannot begin to "feel" his canvas until he has seen his sitter in this light of high spiritualisation. He must grasp the significance of the man or woman before him. He becomes a realistic mystic, who, seeking to penetrate deepest of all into the character of the individual, and to represent him in his best and finest mood, eliminates all accidental externals and presents him at his apotheosis. This is one aspect of the painter—the painter as psychologist. Hand in hand with this is the painter as designer and colourist. What kind of scheme does the sitter suggest? Some occult people would argue that every sitter has his colour aura. We will not pause to discuss that, but one thing is certain—the picture must be as consistent in the colour vision as in the mental one.

Now in approaching his canvases Guthrie does not, like Sargent and other more daring painters, make a bold excursion into his imagination and recall some striking contrast of light and shade, in which he has seen man in his environment. Some find in this lack of daring a weakness, some a strength. The style of a painter is the expression of his habitual manner of thinking and feeling. He possesses his ideas, which may be powerful and imaginative. But there is something more potent than ideas, it is the mind that admits and assimilates them. The central note of Guthrie's portraiture, as of his character, is discretion, and he seldom permits his imagination to glorify his colour-scheme at the risk of interfering with that discreet dignity which is so characteristic of his work. There are no brass bands playing nor pipes squealing in the canvases of the Scottish President. There is nothing flamboyant, reckless, experimental. He could never have painted such a canvas as Sargent's *Daughters of Percy Wyndham*. Occasionally, as in *The Velvet Cloak*, he makes a stride in that direction, but even in that brilliant painting—regarded by many as the greatest portrait painted in Scotland since Raeburn's *Mrs. Campbell of Ballimore*—there is no idle loosing of the bonds of sober discretion. Guthrie's work is nearly



MASTER NED MARTIN BY SIR JAMES GUTHRIE

## Sir James Guthrie, P.R.S.A.

always in a low and full tone, and such a method eliminates the possibilities of eclectic searching as practised by such men as Mr. Sargent, Mr. Orpen, or Mr. Lavery. It may appear to some that Sir James Guthrie's very intellectual strength may be a handicap to any excursions into experiment such as are dear to Mr. Sargent, who while the master of Guthrie in lustrous colour, in brushwork, which seems inevitable, it is so determined, and in grandeur of line, yet is inferior to the Scotsman in insight into the subtleties of character, in the power of interpreting the delicate shades of intellectual force, in poetic dignity of treatment on the one hand and in refinement of tone and colour and the masterly juxtaposition of pigments on the other. So subtle and profound is this power in the hands of Sir James Guthrie that it gives the impression that the picture has slowly *grown* into beautiful being, instead of springing into complete life as Pallas out of the head of Jove. Mr. Sargent gives you the impression as if he were painting an action, Sir James Guthrie as if he were painting a state of the mind, and in the nature of things the latter must give the impression of duration.

In his more recent work, such as the *Mrs. Craig Sellar*, we get a clarity and a brilliance in the flesh tints that were missing even in such a masterly portrait as the *Mrs. John Findlay of Aberlour*, in which there still remain traces of an early tendency to a slight muddiness of texture in the portrayal of the shadows of the human face. In this sense of purity and clarity of paint as standing in contradistinction to the soap and rouge tints of some of our fashionable portraitists, the *Lady Helen Munro Ferguson* (July number) is a noteworthy example, as is *The Lord Dunedin*, which though lacking the lustrous shadows which make his *Marquis of Tullibardine* worthy to be classed with a fine Rembrandt, is yet a step forward from that painting in its delicate

realisation of the subtle light and shade of the human face. But in the portrayal of the character by means of paint, Sir James Guthrie is on his highest plane when dealing with old men. Here force and delicacy unite in gracious and dignified harmony, and in his *John MacLachlan* and *James Caldwell* we realise the beauty and sublimity of old age as they have not been interpreted by any modern painter, and with a scholarly sympathy that Raeburn seldom achieved, and most of his contemporaries never. We can well remember standing along with one of our oldest and most distinguished painters, trained in a school very different to that of Sir James Guthrie, before the picture of *James Caldwell* when it was first exhibited in Edinburgh. "I am grateful to Providence," he said, "that I have been privileged to live long enough to see that portrait."

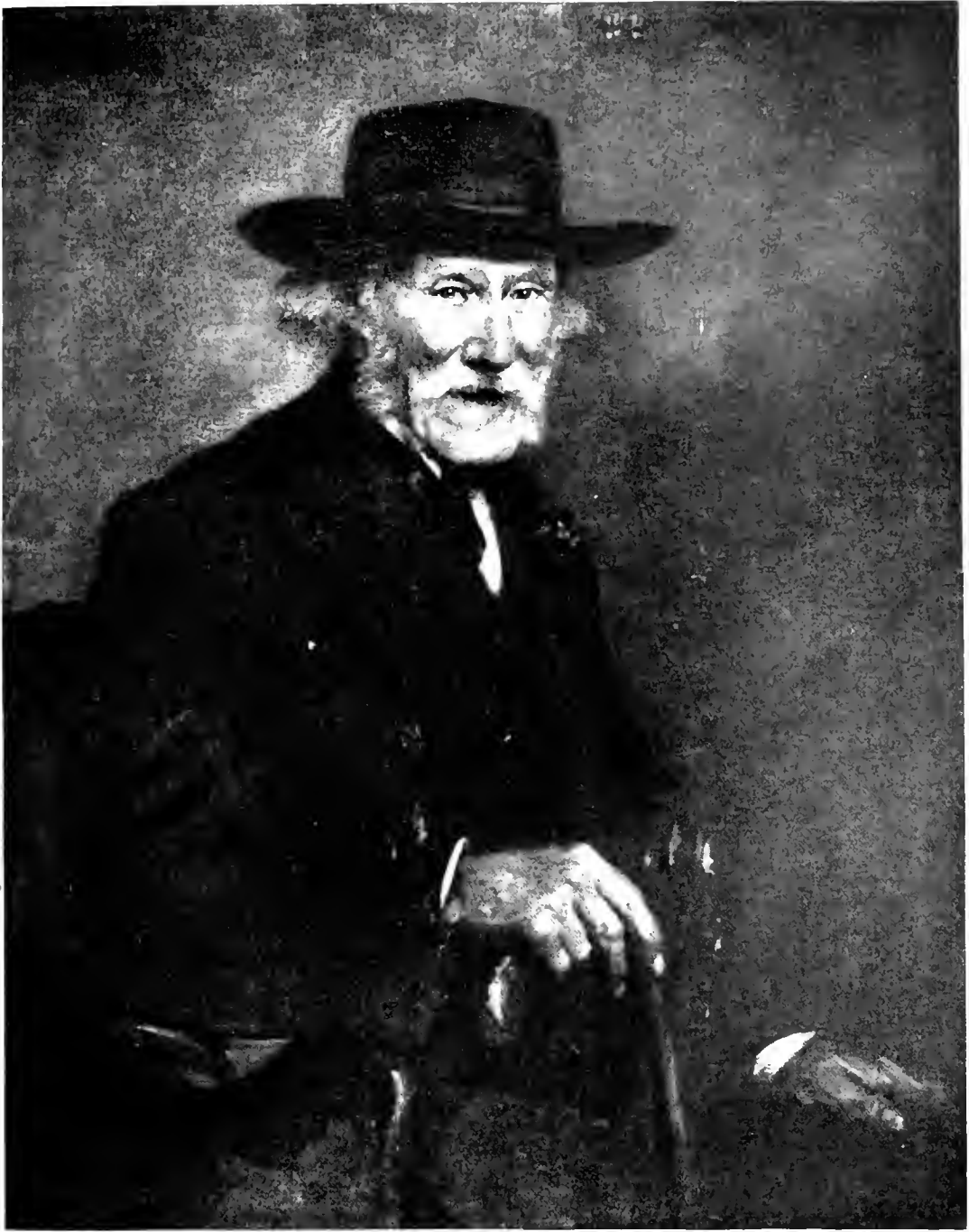
There are many who regret that Guthrie has ceased altogether from giving us examples of his



MISS LORNA GUTHRIE

BY SIR JAMES GUTHRIE





JOHN MACLACHLAN, ESQ.  
BY SIR JAMES GUTHRIE



MISS JESSIE MARTIN

BY SIR JAMES GUTHRIE

pictorial vision outside the realms of portrait painting. But those who are familiar with his earlier work, with his *Schoolmates*, *The Goose Girl*, and *The Highland Funeral*, have still a hope that the scholarly sense of reality, the profound insight into decorative qualities, the dignity of interpretation, the subtle realisation of mental and moral atmosphere which made these genre paintings as significant as anything painted by Bastien Lepage or Jean François Millet, may some day be placed at the service of art. For Guthrie has advanced since then. The real has become an even greater reality, the painter has approached many steps nearer to the heart of things, the meaning of the vision is more prehensible, and the power of interpreting it more certain and profound. The growth has not been merely in one direction. The quality of the mind is more seasoned, the quality of the paint free from tentative experiment. Within the limits he has set himself there is nothing in which Guthrie might not succeed. This is not idle flattery, it is written with a sense of responsible conviction. There is a great brain behind the brush. In its expression we catch glimpses of

that grim sense of reality and responsibility which is an inheritance of the best type of the Evangelical Scottish Divine, that logical precision of statement which is characteristic of the northern lawyer at his highest plane, but more than these we have the noble outlook upon life and nature which is the prerogative of no class or country, but of all convincing personalities. Add to this a delightful sense of humour—the real embodiment of that sense of proportion and perfection which eliminates the unseemly and the mere grotesque and prevents mankind “running riot in idolatries, drifting into vanities, and congregating in absurdities, planning short-sightedly, plotting dementedly”—and being guilty of the other vices worthy of the laughter of George Meredith’s “comic spirit.”

It is, as Vauvenargues says, “so easy to criticise but very hard to estimate.” To understand is to equal. Men of genius even do not know all that they do and they do not do it purposely. The characteristic of genius is not to be faultless but to have qualities enough to cause faults to be forgiven. To be lacking in defects is to be lacking in originality. Sir James Guthrie has guarded himself as much against the opinion of coteries as of the crowd; few men indeed have been so influenced by opinion as he. He is the least dogmatic of men; he gives the impression as if he never thought of himself, but allowed his personality and his genius to dwell apart among the stars. Yet there is nothing of the mere dreamer about him. He knows what is to be done and he does it, but he is diffident of saying anything unless his judgment be called for. He seldom talks about painting, but he paints. An eminently successful man, it must not be supposed that as a man of genius he has not worn all the crowns, including the crown of thorns, as Victor Hugo says. At any rate he has never humoured his reputation, he has never sacrificed his genius for a Philistine’s nod. The contact he has had with the world as a man of affairs has not been murderous to his art.

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THE trustees of the new London Museum at Kensington Palace have purchased the series of historical costumes which Mr. Seymour Lucas, R.A., has been collecting for many years past, the collection comprising several hundred examples dating from the time of Henry VIII. to that of George III. The trustees have also had many promises of gifts or loans to the costume section, which will thus be a unique feature of the museum. The formal opening of the museum will take place shortly.



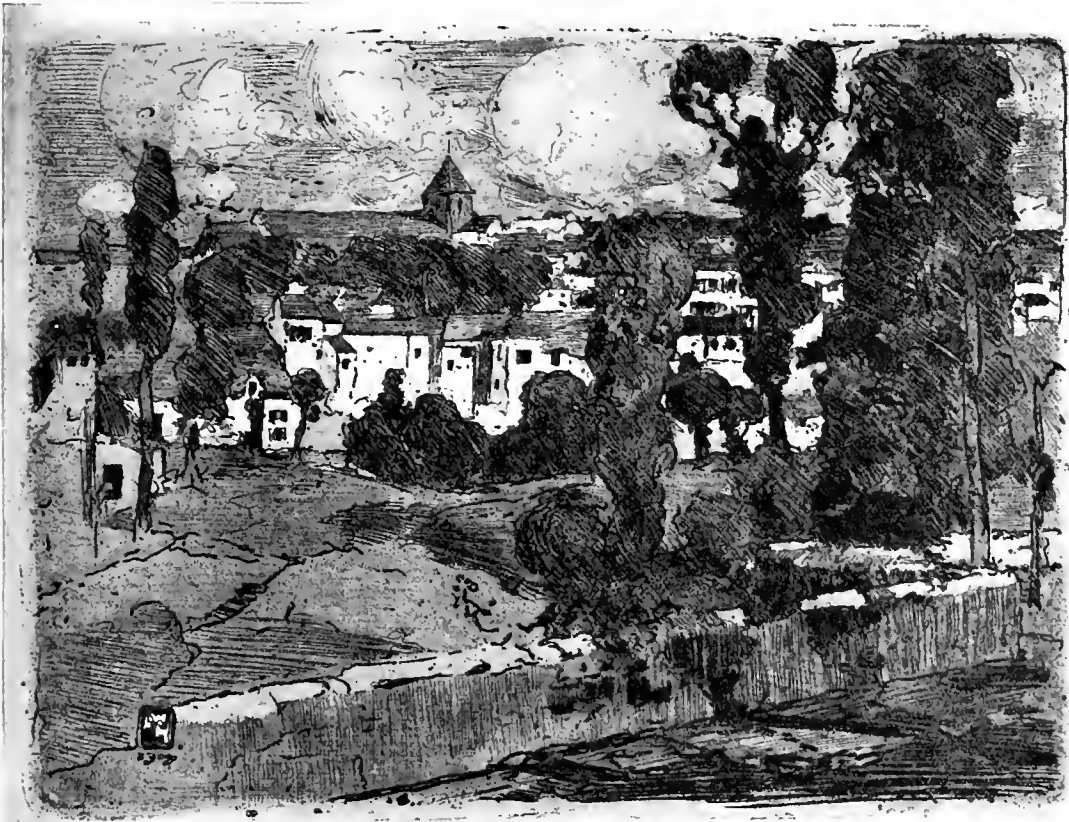
**A** NOTE ON SOME DRY-POINTS  
BY WILLIAM LEE HANKEY.

WHISTLER was not by any means the only artist to bring etching back to its true character and save it as an art from the hands of those who entirely subordinated it to the purpose of making copies of paintings. But Whistler with his gift of epigrammatic verbal expression did define the position the art should take as an alternative method of expression to painting. Previous to this revival, it might have been assumed from the way the etching-needle was handled and the uses to which it was put that the glorious precedent of Rembrandt had never had any existence. With the revival of the true characteristics of etching it became at once one of the most living of our modern arts.

But a thing cannot have life and not grow. While Whistler helped this art out of one groove, he showed a tendency to confine it to another, and his strict disciples in etching seem to refuse to hear of its expansion. And yet the plate as

handled by Mr. Frank Brangwyn, Sir Alfred East, and now Mr. Lee Hankey, makes a great departure from the tenets of Whistler—in letter at any rate, though the strictest regard may be paid to the spirit upon which the principles of Whistler's own practice were framed. They are no more laborious than he was in practice; but they are not seeking such fine shades. The character of his method is too slight for them. His line was not vigorous, for he was not seeking beauty in the direction of things that are strong, immediate and direct in effect: but these newer comers are. Such an art as Mr. Brangwyn's must override intimacies of feeling that were everything to Whistler, who will never be rivalled in his own vein. There are, however, other things worth attaining besides this intimacy: definiteness and strength, the mystery of impenetrable blacks and the blinding effects of light by contrast.

Somewhere between the extremes represented by Whistler and Brangwyn, Mr. Lee Hankey is making a place for himself. Though not perhaps



"SAINT-VALÉRY-SUR-SOMME"

BY W. LEE HANKEY

## Dry-Points by W. Lee Hankey

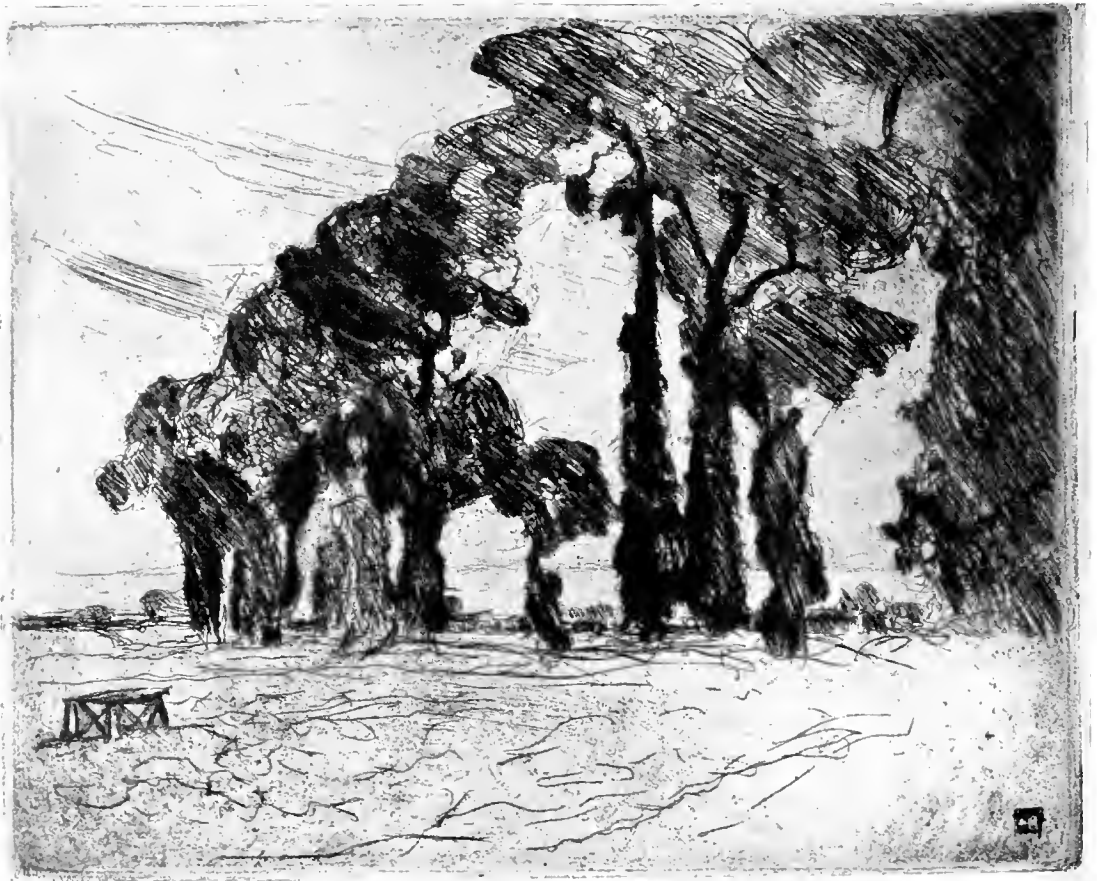
in his theory of style, but certainly in his choice of subject, his interest in humanity—the pleasure in the character that is shown in the human face rather than in action—he would appear to be a disciple of Rembrandt.

Mr Hankey took up etching as a means for direct expression and has made himself acquainted with the various branches of the art, though he prefers working with the dry-point, finding this use of the needle especially suited to his temperament, allowing as it does of the deepest darks, and on the other hand the most delicate lines. He has also experimented in aquatint, and it is interesting to note that in some of his plates he uses the process of soft-ground etching as a preliminary to working on the plate with the needle or graver, and thus the outline showing here and there by this means has a striking effect.

Mr. Lee Hankey's work as a graver-printer in colour is well known—the description of this kind

of work as "coloured etching" we may remark by the way is misleading, for the prints are produced by a succession of separate plates, one for each colour. Here, however, we are confining ourselves to a portfolio of plates in monochrome which he has recently executed, and which must, we think, put him at once in rank with the most interesting exponents of the dry-point needle, for most of these plates, including those of which reproductions are here given, are either wholly or mainly executed by this method.

There is little in Mr. Lee Hankey's treatment of figure subjects with the needle to suggest what kind of touch he would apply to landscapes. And the plates *Boulogne Harbour* and *Saint-Valéry-sur-Somme* in their difference of character reveal no narrow range. That he excels in direct and understanding study of form is shown in his plate of *London Fields*. But this variety does not mean that he has not found himself yet in the



"LONDON FIELDS"

BY W. LEE HANKEY



"THE BEGGAR. BY W. LEE HANKEY.





W. Lee Hankey 1881

"IN THE DOORWAY"  
BY W. LEE HANKEY

## Dry-Points by W. Lee Hankey

medium. Probably he is not at all anxious to be found already in a groove; but the characteristic plate so far is undoubtedly *Saint-Valéry-sur-Somme*.

The character of some artists' etched lines rests with their tentativeness and the reliance upon the arts of suggestion; with Mr. Lee Hankey, definiteness of contour is a characteristic, and a characteristic that makes for decorativeness. This use of

The most interesting part of some artists' work is to be found in their sketch-books. This is not so perhaps with Mr. Lee Hankey; but there are always effects in nature which from the beauty of their duration, or some equally good reason, are generally to be found in sketch-books; where they grow fainter in spite of careful protection. It is just these first impressions that an etching or dry-



"BOULOGNE HARBOUR"

BY W. LEE HANKEY

the outline is instinctive with him, and he seems to have the art of alluding to contour even where it is in reality lost to the eye. Of course the whole theory of etching rests entirely upon line; darknesses even implying a multiplicity of lines to produce the effect. It is from this point of view that the inked plate is not everywhere held in favour; yet the underlying work with the needle or graver has, in a good plate, a vitality which is not impaired by the wash that covers it, whilst in the case of large plates the autographic character of the line work is by this means conserved.

point can preserve for us with every characteristic of the artist's touch. Etching is very often best where it is least deliberative, so dependent is its character upon the autographic feature of the line. Such a plate as Mr. Hankey's *Saint-Valéry-sur-Somme* goes a long way beyond anything that corresponds to a sketch, but his *Boulogne Harbour* has that correspondence. We are grateful to the artist for the evidence that he appreciates and reconciles in his plates various capacities in which the needle can be employed but which are so seldom employed together.

T. FIELD.



W. Lee Hankey. The Wood. 1910.



"THE WOOD. BY W. LEE HANKEY.







ARMORIAL TABLETS OVER DOORWAY AT THE ARTIST'S HOUSE.

BY SIR GEORGE FRAMPTON, R.A.

## SOME RECENT MONUMENTAL SCULPTURE BY SIR GEORGE FRAMPTON, R.A.

It is certainly impossible to treat modern sculpture with the sort of apologetic consideration that was more or less grudgingly accorded to the work of our sculptors half a century or so ago. During comparatively recent years sculpture has made in this country a very marked advance not only in popularity but also in those qualities which give it a right to attention. It has become of very real importance as a means by which certain forms of artistic conviction can be persuasively expressed, and it has gained wide recognition by its general consistency of achievement and its logical pursuit of intelligible aims. It has passed far beyond the stage of toleration by the public into one which not only secures for it the approval of people who study the progress of art movements, but also brings it effectively within the range of popular understanding.

For this development in the art of sculpture, and for this extension of its claims to serious consideration, we have to thank a comparatively small number of men who have within the last thirty or forty years striven earnestly to free themselves from the technical conventions and aesthetic limitations by which the sculptors who were at work a couple of generations ago were



"PEACE": SKETCH FOR QUEEN VICTORIA MEMORIAL, LEEDS  
BY SIR GEORGE FRAMPTON, R.A.



"INDUSTRY": SKETCH FOR QUEEN VICTORIAL MEMORIAL, LEEDS. BY SIR GEORGE FRAMPTON, R.A.

so seriously hampered. These modern men have restored sculpture in this country to its right position as a close ally of architecture and as a medium for the working out of dignified and expressive schemes of decoration. They have purged it of its earlier taint of pretty sentimentality, they have broken away from the old affectation of sickly classicism, they have abandoned the past fashion of sham idealism, and, instead, they have set up a new tradition which is based upon a true perception of the part which

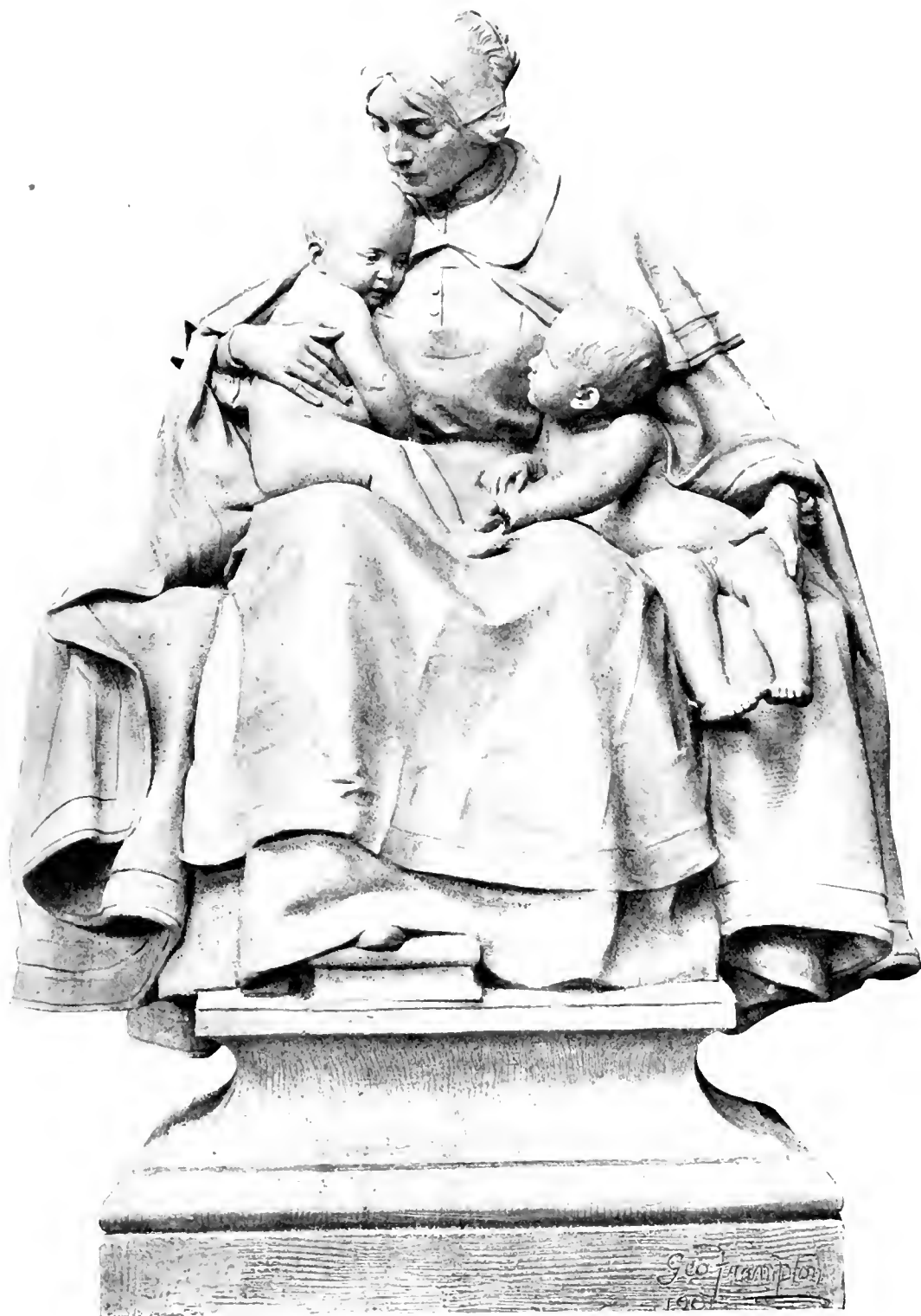
sculpture is legitimately entitled to play among the arts.

The dominant idea by which this tradition is governed is a conviction that the sculptor, whatever may be the type of work which he proposes to produce, must start with the intention of doing something that will be decoratively satisfying. There must be in his productions the quality of design; there must be, that is to say, a kind of architectural coherence in the arrangement of the various parts of the work, and there must be established, too, the same sort of constructive relation of part to part that is necessary in architecture. This conviction, after all, is quite in accordance with the beliefs of the greater masters of sculpture in the past. The ancient tradition prescribed design as the essential basis of the sculptor's work and recognised frankly the need for architectural restraint in the planning and carrying out of his performances; and our modern men in adopting similar principles of practice have only made a wise reversion to a purer æsthetic belief from which their immediate predecessors had foolishly fallen away. For what the sculptors were attempting half a century ago in this country was to tell stories in marble or bronze, and to tell them, too, in a way that would appeal to the sentimental fancy of the public.

Among the exponents of the modern tradition in sculpture there are few who more



MEMORIAL TO DR. BARNARDO, ERECTED AT BARKING, ESSEX  
BY SIR GEORGE FRAMPTON, R.A.



GROUP SURMOUNTING BARNARDO  
MEMORIAL AT BARKINGSIDE, ESSEX  
BY SIR GEORGE FRAMPTON, R.A.

*Sir George Frampton, R.A.*

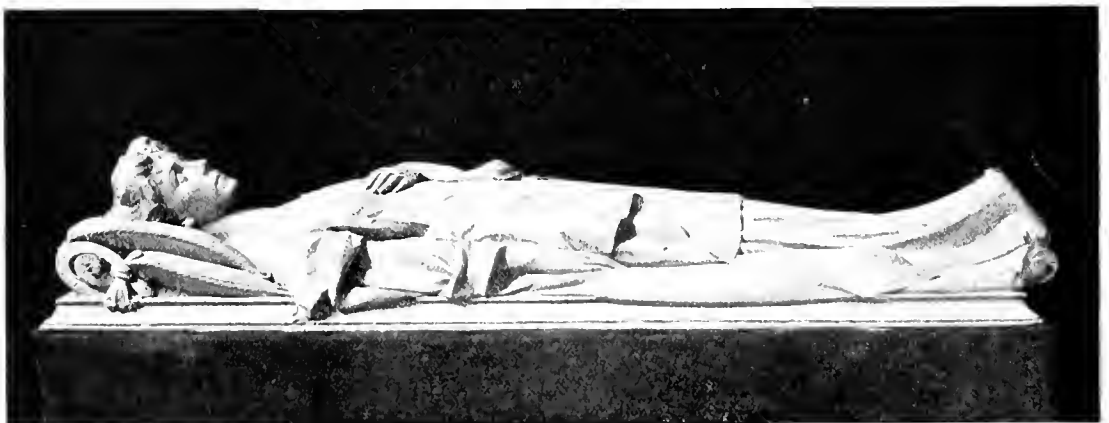


MONUMENT TO LIEUT. MCLAREN IN ST. CUTHBERT'S CHURCH, EDINBURGH. BY SIR GEORGE FRAMPTON, R.A.

efficiently illustrate its capabilities than Sir George Frampton. For some years past he has been working with admirable intelligence to prove that the sculptor who develops his decorative feeling in the right manner can arrive at results of the most commanding importance without sacrificing any of his liberty of action as an artist and without in any way limiting the scope of his invention. His achievement is distinguished throughout by a singularly logical intention to make decoration the first consideration in his art, and so to deal with the motives he selects that they will allow him the fullest opportunities for exercising his capacities as a designer. Possessed as he is of an unusually

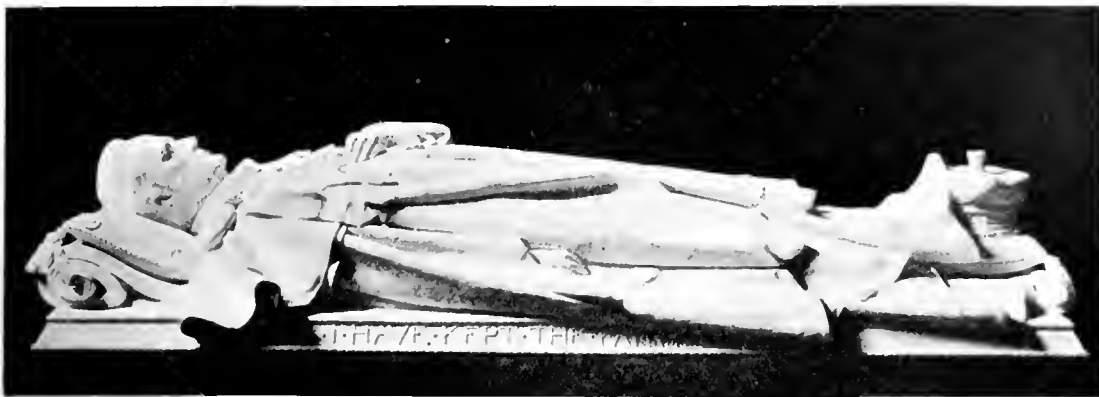
fertile imagination and a specially high degree of artistic adaptability, he has been able to show that the principles which guide him in his practice serve him equally well in whatever direction he turns in search of material and in whatever kind of production he may happen to be engaged.

Indeed, in the long series of works for which he has been responsible the one thing which is particularly characteristic is the absence of any set convention or of anything like mechanical repetition of stock ideas. Marked individuality there certainly is both in manner of treatment and in technical method, but this individuality has never been formalised into a mere mannerism; it



RECUMBENT EFFIGY OF LADY ISOBEL WILSON IN WARTER CHURCH, YORKS. BY SIR GEORGE FRAMPTON, R.A.

*Sir George Frampton, R.A.*



RECUMBENT EFFIGY OF THE EIGHTH DUKE OF ARGYLL IN IONA CATHEDRAL. BY SIR GEORGE FRAMPTON, R.A.

has remained flexible and spontaneous, and it reflects in a very interesting way the response of his mind to the stimulus of fresh impressions. Even in those applications of sculpture which have necessarily to be formal in character, even in those cases where he has to make his work accessory and complementary to that of the architect, he does not adopt any stereotyped manner; he deals with each motive as the occasion seems to demand, and uses each opportunity in the way that seems to suit best his personal preferences as an artist.

This capacity for adapting himself to the special needs of the work which he is called upon to

produce is illustrated very definitely in the examples of his more recent accomplishment which have been selected for reproduction here. The wall tablets particularly are instructive as instances of the judicious varying of architectural forms and of decorative ingenuity rightly exercised in the treatment of things in which necessarily certain well-marked limitations have to be respected. He has not attempted any extravagant departures from the formality which is desirable in this type of design, he has not substituted eccentricity for rational decoration, but while exercising a due measure of artistic restraint he has missed none of



TABLET AT THE GLASGOW SCHOOL OF ART IN HONOUR OF SIR JAMES FLEMING, CHAIRMAN OF THE GOVERNORS BY SIR GEORGE FRAMPTON, R.A.

*Sir George Frampton, R.A.*



"TRUTH" AND "BEAUTY." SKETCHES FOR TWO SPANDRILS AT THE VICTORIA AND ALBERT MUSEUM. BY SIR GEORGE FRAMPTON, R.A.

the chances which were open to him of inventing fresh ways of using his material and of arranging the details which were available. His success with work of this order is significant because of all the things which come within the sculptor's range the memorial tablet is perhaps the most exacting. It can so easily be made either commonplace or foolishly exaggerated in manner, it offers so many temptations to the man of uncertain conviction to evade difficulties by merely accepting an easy convention, it is so difficult to deal with in an unusual way without going beyond the bounds of correct taste, that the artist who can give to it a real measure of personal interest and a true touch of originality can be claimed as a man with a quite exceptional understanding of the subtleties of his craft.

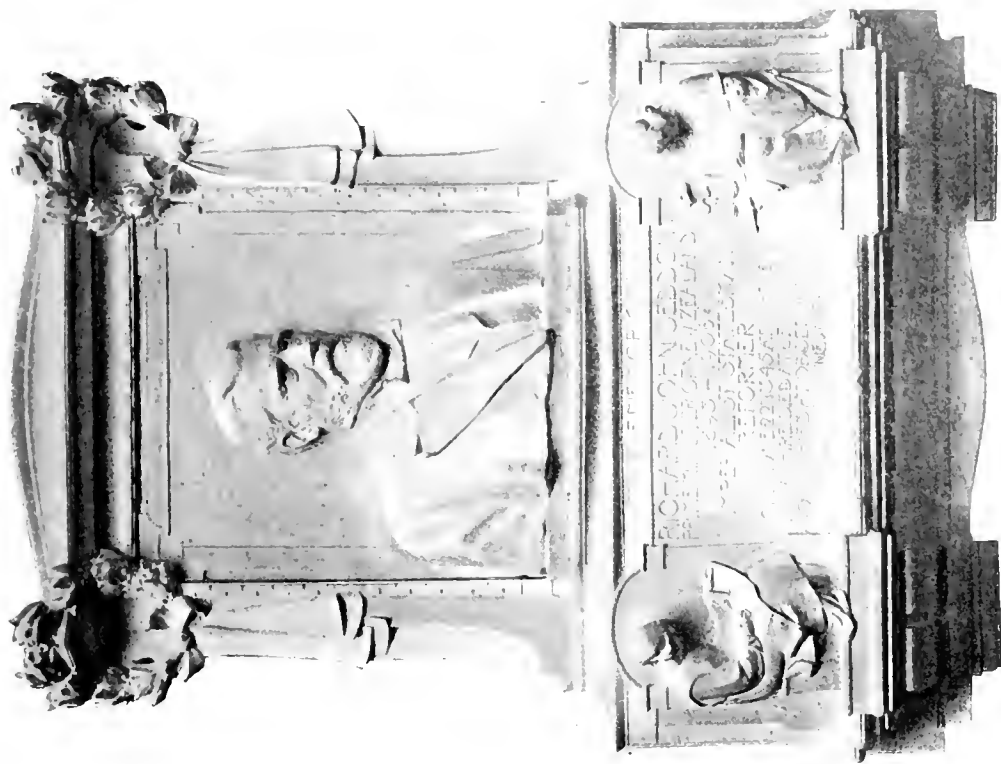
But this exceptional understanding it is that makes Sir George Frampton so admirably suited for the position he holds as one of the chief leaders of the modern movement in British sculpture. The refinement of taste, the grasp of decorative principles, the cultivated sense of fitness which distinguish his smaller works are just as appropriately displayed in his larger undertakings. Increase of scale does not diminish the subtlety of his expression, and most certainly does not decrease the delicacy of his methods. He has so thoroughly mastered the essentials of the art of sculpture that he finds seemingly no difficulty in establishing and maintaining the right relation between the scale of his work and the manner in which he carries it out. He would be as unlikely to coarsen a large piece of work simply because it was large as he would be to weaken a small one because it admitted of more minuteness of finish and more precise elaboration of detail.

At the same time he would never commit the mistake of sacrificing the breadth and virility of his work to gain an excessive degree of refinement—or rather for the sake of carrying refinement

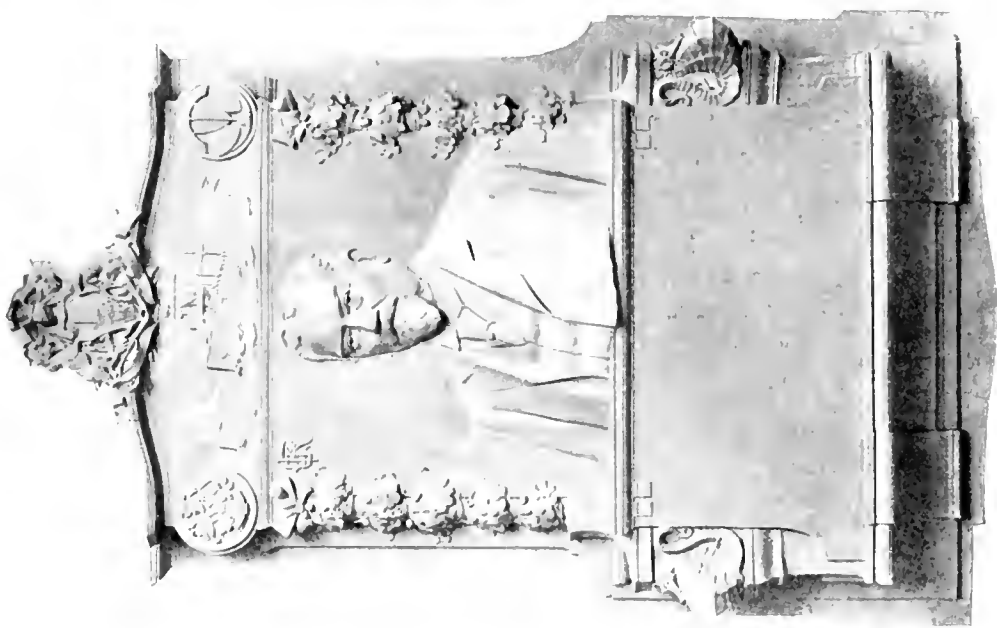
beyond its legitimate limits into something perilously near to prettiness. The dignified simplicity of his large pieces of sculpture—of such things, for instance, as his delightful *Peter Pan* in this year's Royal Academy Exhibition, his memorial to



MONUMENT TO CANON MAJOR LESTER, ERECTED AT LIVERPOOL. BY SIR GEORGE FRAMPTON, R.A.



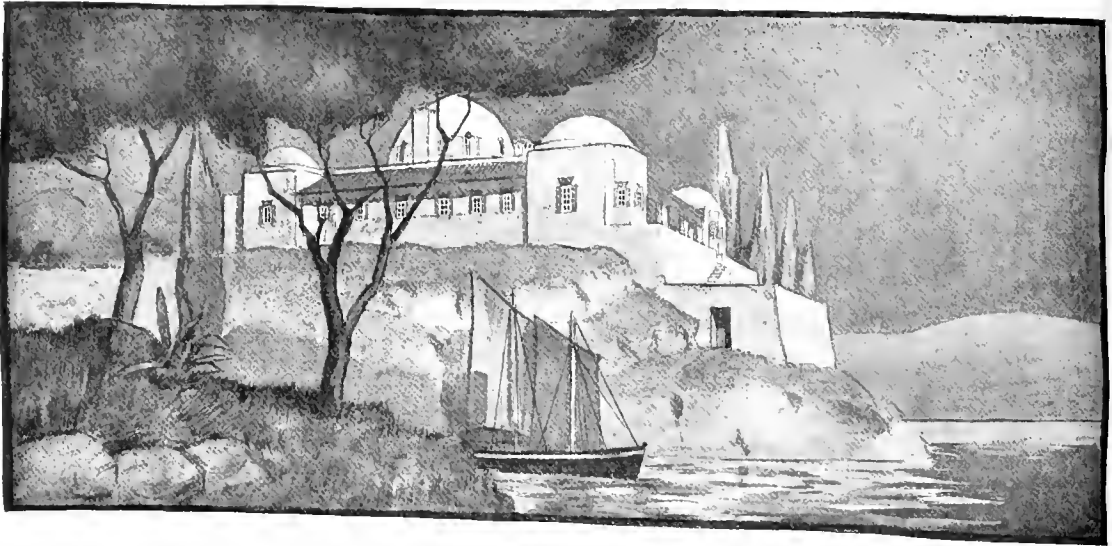
MONUMENT TO THE RT. HON. R. J. SEDDON, PRIME MINISTER OF NEW ZEALAND, IN ST. PAUL'S CATHEDRAL. BY SIR GEORGE FRAMPTON, R.A.



MONUMENT TO SIR E. J. REED, K.C.B., I.R.S., M.P., NAVAI  
CONSTRUCTOR TO THE BRITISH GOVERNMENT. BY SIR  
GEORGE FRAMPTON, R.A.



## Sir George Frampton, R.A.



DESIGN FOR SEASIDE BUNGALOW

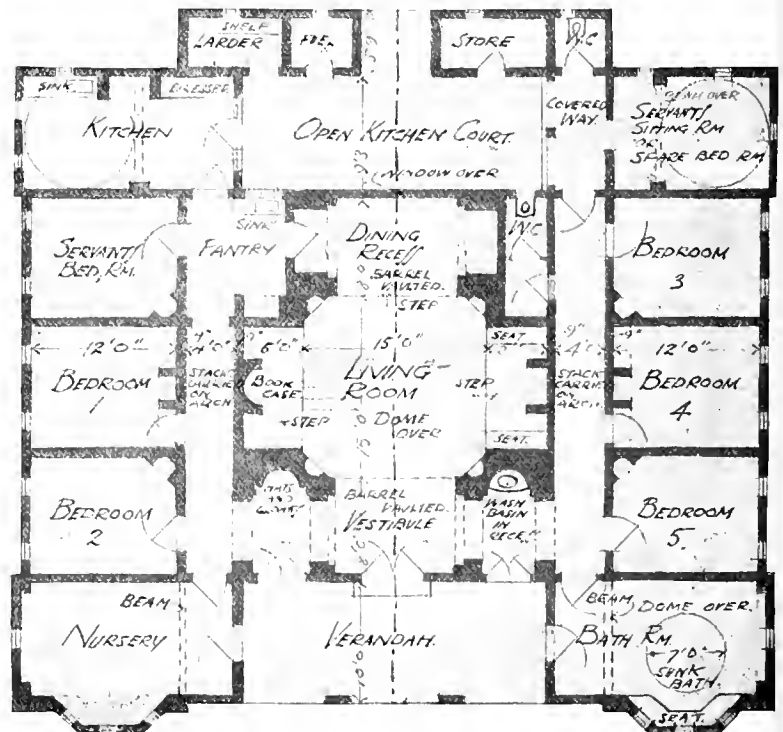
(See next article)

BY "MELOS"

Dr. Barnardo, his monument to Canon Major Lester, and his recumbent effigies of Lady Isobel Wilson and the Duke of Argyll—comes from his finely expressed appreciation of the value of reticence in decorative design, and from his well-considered elimination of unnecessary trivialities, not from any lack of vigorous masculinity. The strength of these things, indeed, is as convincing as their subtlety and refinement; they bear the plain stamp of power, but of power disciplined and controlled by a perfectly trained intelligence.

Undoubtedly his ability to preserve in all his productions this admirable balance of qualities comes primarily from something temperamental, from something that has been shaping and developing his character all through his life; but his remarkable architectural sense of proportion and relation of parts, which is quite as evident in his ideal work as in his architectural sculpture, has not less undoubtedly been perfected by training. The fact that he went through a period of work in an architect's office before he found his true

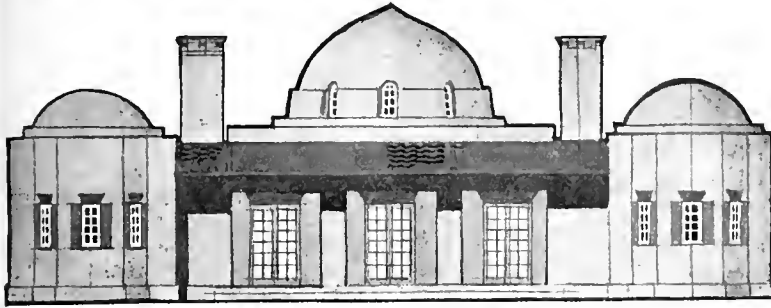
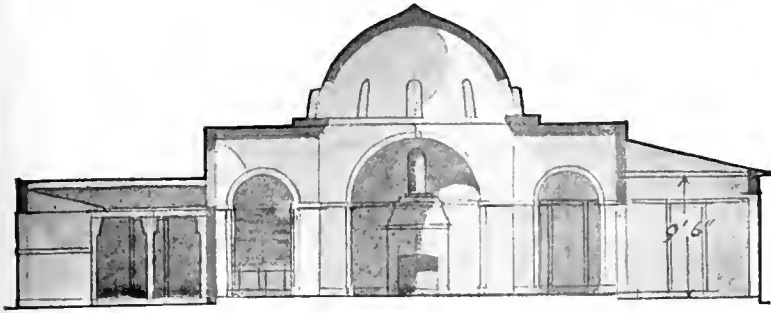
vocation as a sculptor has certainly to be taken into account. It explains the presence in his art of some distinguishing characteristics which are sufficiently rare to be reckoned as remarkable, and it explains, too, the success of his effort to prove that it is by a rational alliance with architecture



GROUND PLAN OF BUNGALOW BY "MELOS"



## Designs for Seaside Bungalows



SECTION AND FRONT ELEVATION OF BUNGALOW BY "MEIOS"

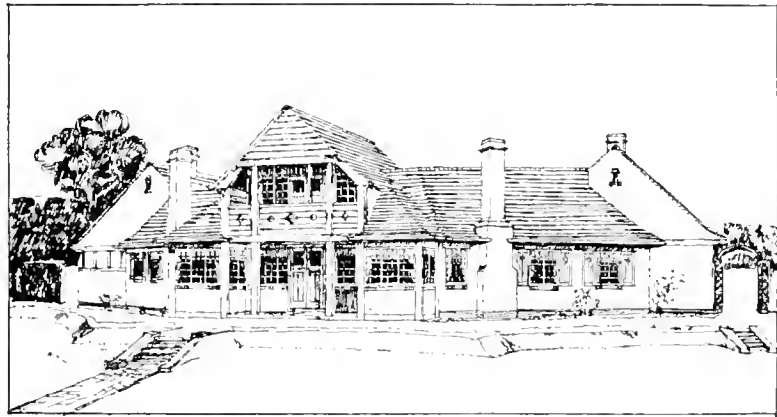
### ON SOME DESIGNS FOR SEASIDE BUNGALOWS

ON the following pages are illustrated a few designs for seaside bungalows selected from among a number sent in recently for a competition in which those who participated were left a practically free hand to deal with the problem—the only reservation being in regard to cost of construction, which was put at £1200. Inasmuch as buildings of this kind are usually not intended for other than occasional occupation and consequently do not call for so great an outlay on decorative embellishment as

that sculpture will be best able to work out its salvation. He has had a practical experience of both arts, and it enables him to fix with certainty upon the methods by which they can most profitably be brought into association. W. K. WEST.

a residence for permanent occupation, this sum may be taken as a fair average. We would repeat once more, however, that 5½d. and 6d. per cubic foot is clearly not sufficient for carrying out a design in which inglenooks and ornamentally

THE City Council of Newcastle-upon-Tyne last month resolved not to accept from the trustees of Mr. J. A. D. Shipley a sum of £30,000 bequeathed by that gentleman for the erection of an art gallery to house a collection of pictures left by him to the council. The bequest of the pictures was conditional upon the special gallery being erected in accordance with the terms of the testator's will, but the collection having been examined by Sir Walter Armstrong and Mr. Dibdin many of the works were found to be spurious; and the acceptance of the bequest, although supported by the committee of the Laing Art Gallery, was strongly opposed by an influential body of citizens, mainly on the ground that a new gallery was not required, the present gallery being, in their opinion, fully adequate for the needs of the town.



DESIGN FOR SEASIDE BUNGALOW

BY "BRUTUS"

## Designs for Seaside Bungalows

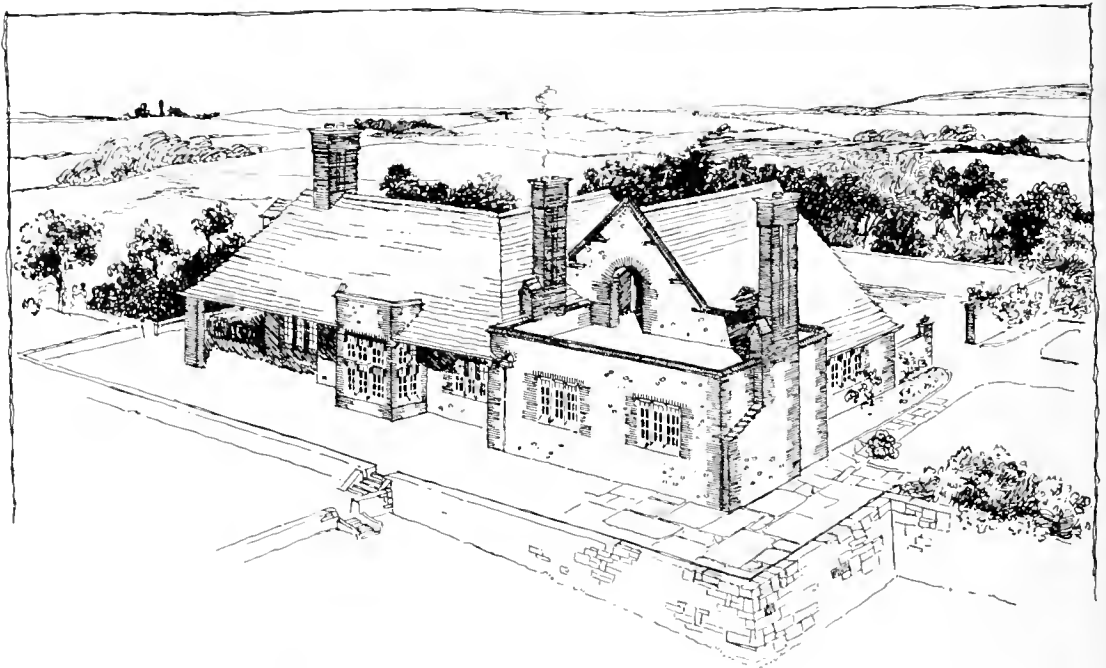
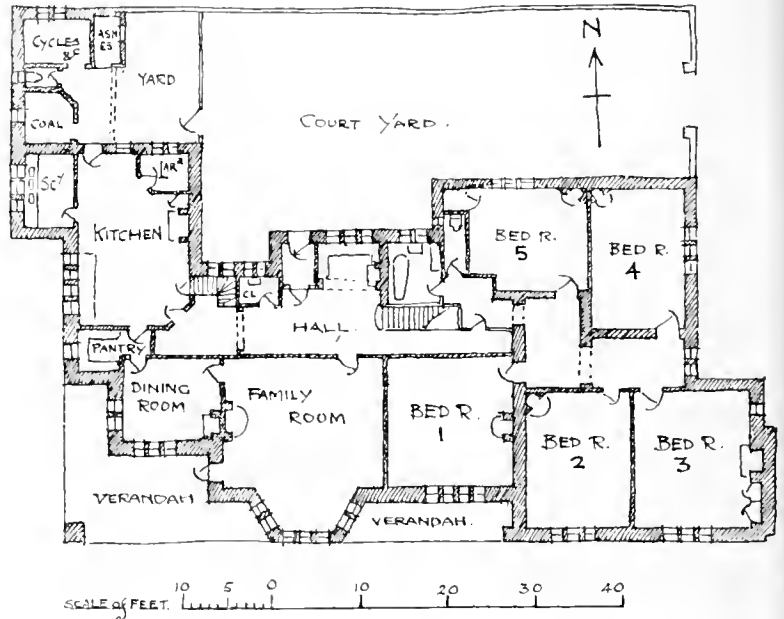
treated staircases and chimneypieces play a part.

Generally speaking, the competitors have in this competition been pretty unanimous in their definition of the word "Bungalow." They have taken it to mean a house of simple character, the accommodation of which is arranged on one floor, with a possibility of utilising some of the roof-space for one or two additional bedrooms. Naturally where this is the case, the cost is more than usual, owing to the larger proportion of roof which such a method implies.

In commenting on the drawings which have come under our notice, it will be as well if we take first those now reproduced, and then make some brief remarks on such of the others as are worth consideration.

"Melos," who has sent an extremely interesting guache drawing with sections and plans, has imagined—and with every right according to the terms of the competition—that his site is a small rocky promontory

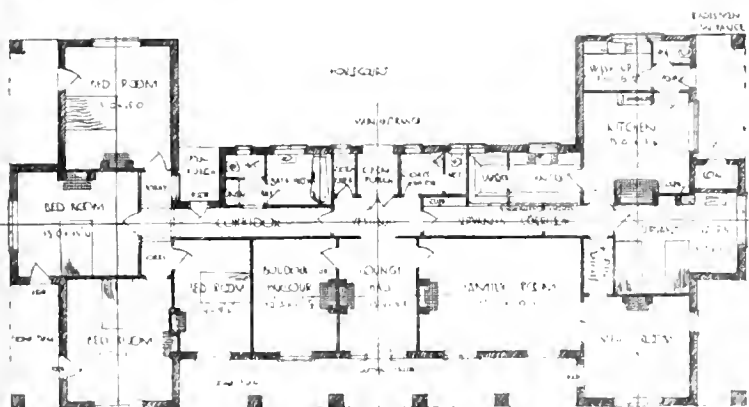
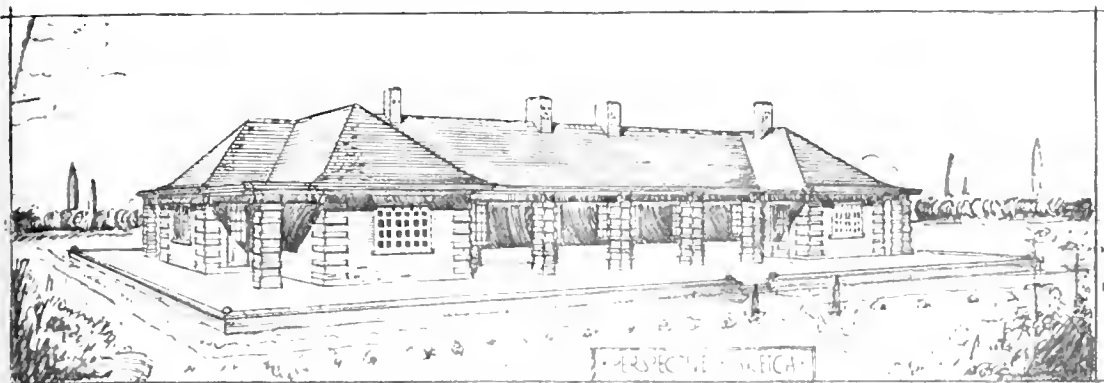
on one of the islands of the Eastern Mediterranean, and has adopted the simple-domed treatment characteristic of the locality. A ten-foot verandah gives, by means of a barrel-vaulted vestibule, on to a living-room lighted by round-headed windows in the drum of a central dome. A corridor on either side of this central feature leads to the bedrooms, a large bathroom and



DESIGN FOR SEASIDE BUNGALOW

BY "NEMO"

## Designs for Seaside Bungalows



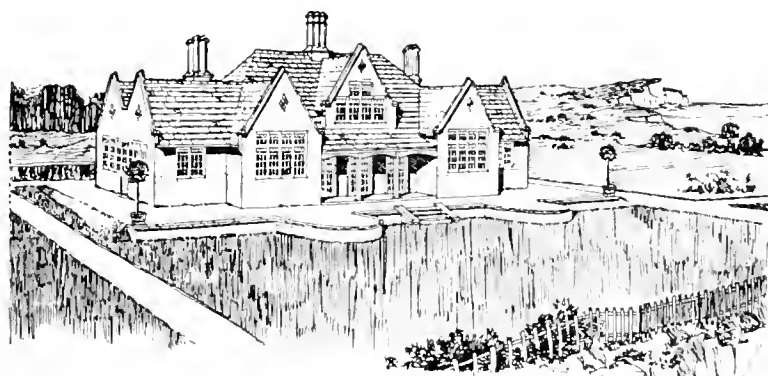
DESIGN FOR SEASIDE BUNGALOW

BY "STRAIGHT-AWAY"

room should be large enough to allow for diners to sit round a table, and for the attendant maid to have room to circulate while waiting at table? This competitor's arrangement of sit-out space on a portion of the roof, which is kept flat for that purpose, is commendable, but

nursery, and at the rear are the open kitchen court, kitchen and offices. The scheme is open to one or two criticisms of minor importance, but on the whole we congratulate the author on the design, which is full of fresh thought and originality. We think that "Melos" can be taken as having demonstrated the possibility of the building not exceeding the limit of cost. The domed roofs forming the distinctive features of his design are a local method of building adopted for facility and economy, and, as he points out on his drawing, are slight in thickness and built without centering. The stones would be "won" on the site, and except for doors and windows there is no interior woodwork. On the whole, we are inclined to think that an equivalent of about 62. a foot ought to be sufficient for a building which is more apparently costly than actually so.

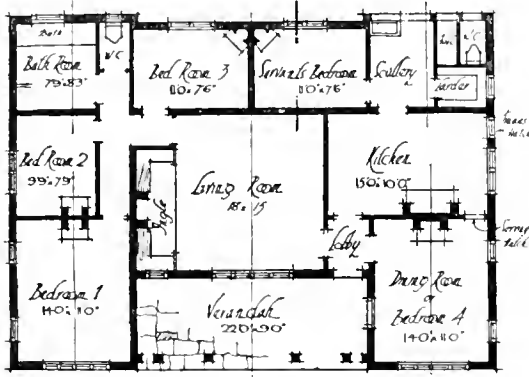
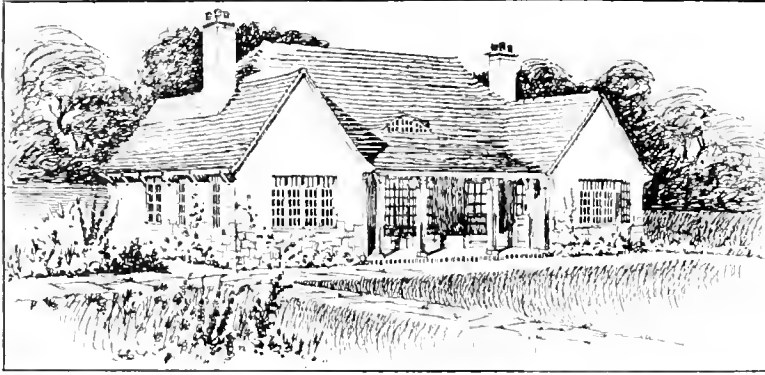
"Nemo's" set is a pretty one, but when picturesque planners realise that a dining-



DESIGN FOR SEASIDE BUNGALOW

BY "MAIWONDE"

## Designs for Seaside Bungalows



DESIGN FOR SEASIDE BUNGALOW BY "CROP"

the building could not be carried out for 5*d.* a foot.

"Brutus" sends a V-plan, the point of which is widened out to obtain a living-room with dining-recess and book-room at either end—quite a good arrangement. We also note that he provides a billiard-room over the living-room, though, if he works this cut, he will find that its size is but 16 ft. by 12 ft. 6 in.

"Maiwonde" sends a nice sheet of drawings. The plan consists of a central hall with a dining-room and offices on one side, and the three family bedrooms on the other.

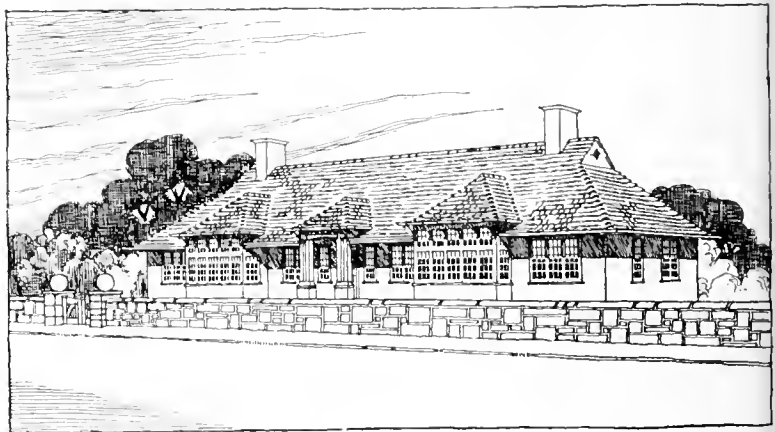
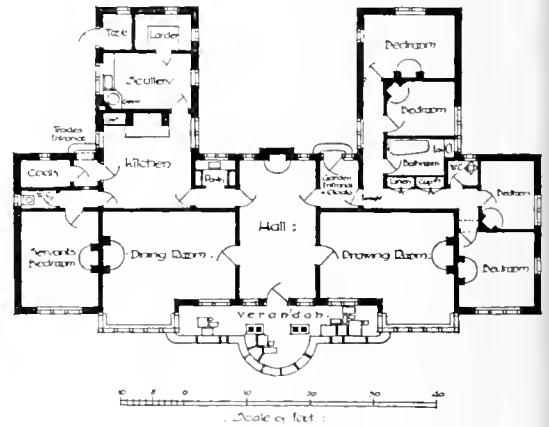
Both "Straight-Away" and "Dhu-Craig" (p. 47) send strong and vigorous drawings, but the section of the former does not agree with his plan. It is a good, quiet elevation, and the meal-room—an annexe to the family room—would be a pleasant feature. "Dhu-Craig's" motor-house is only 7 ft. 6 in. wide.

"Revil's" is a good plan, without, however, a projecting porch to the hall, and we congratulate the servants on having the biggest bedroom in the house. He gives, by the way, no cubical area and no price.

The windows in "Crop's" living-room—thanks to his deep verandah—might well have two additional lights. His estimate of cost is only

£851. Had he gone to the full extent of the limit allowed, i.e. £1200, he could have avoided such a flaw as bedrooms only 9 ft. 9 in. by 7 ft. 9 in. and 11 ft. by 7 ft. 6 in.

"Thatch" has hit upon the pleasant device of a central open court round which his rooms are



DESIGN FOR SEASIDE BUNGALOW

BY "REVIL"

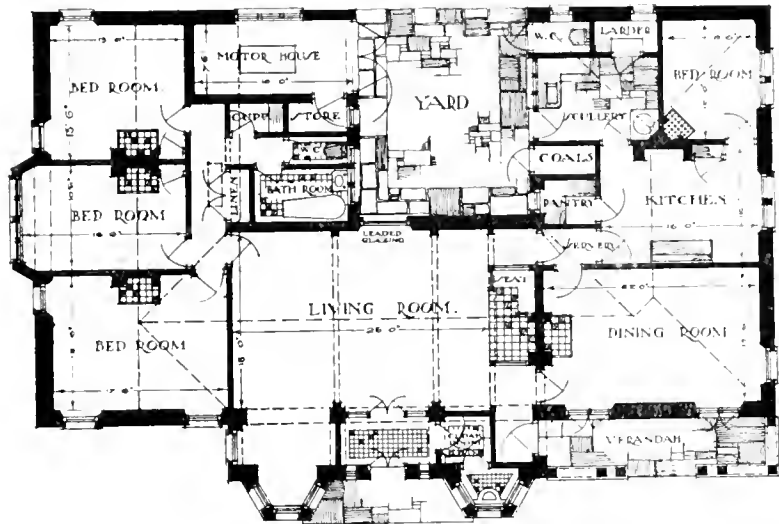
## *Designs for Seaside Bungalows*



arranged. It is a pity, perhaps, that none of his bedrooms are larger than 12 ft. by 11 ft., although no doubt many people would find that sufficient in a case of this kind, when a certain amount of furniture ordinarily found necessary might be dispensed with.

So much for the designs we have selected for illustration. Among the others are some which possess good points for which credit should be given, though in some cases the good points are obscured by faulty drawing.

"Cathy" sends what is a good plan on the whole, though the custom that obtains in certain London flats of allowing the servant's bedroom to be entered from the kitchen is not one to be commended. "MDCL" only provides three bedrooms. He sends a design, illustrated by a somewhat weak perspective, of a simple and quiet character, with brick-mullions to the windows. "Posset's" hall would be insufficiently lighted from the turret balcony on the roof, and it would be quite impossible to find head-room under the stairs to reach the bedroom at the south-east corner. The direct access between the kitchen and the dining-room is not a good feature. "Borneo" sends a good plan with economy of passage and corridor area. It has a quiet stone-mullion treatment with thatched roof. One could wish that he had as might have been done)



DESIGN FOR SEA-SIDE BUNGALOW

BY "DHU-CRAIG"

arranged his space for cloaks and hats near the entrance, and that the aspect of the larder had been north rather than west. In "Chansit's" somewhat hardly drawn set one notices that the opening from the hall to the kitchen lobby is only 2 ft. wide. It is not good planning to allow a hall facing the sea to be entered direct without the protection of a porch or vestibule. "Shielin's" plan is a simple and direct one, consisting of a parallelogram with the living-rooms reached from a corridor at the rear of the building. His interior coal-cellar is not a very good feature.

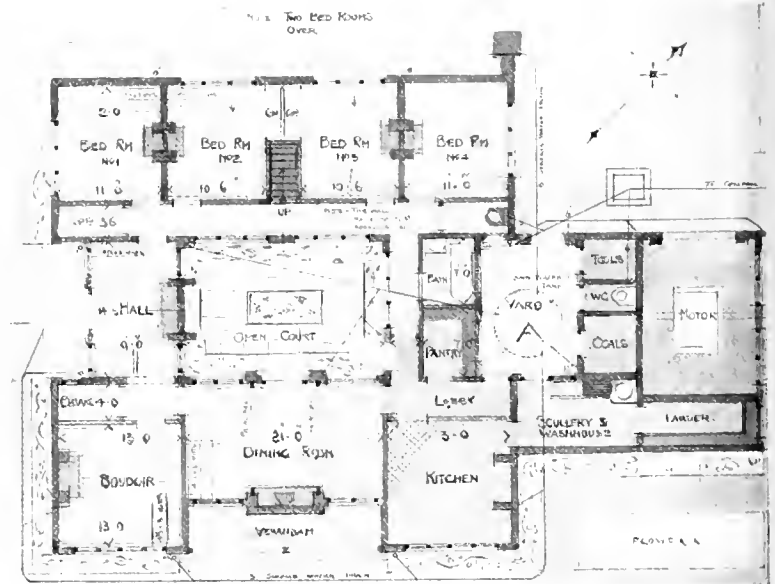
"Conwyn's" kitchen, 12 ft. by 7 ft. 6 in., is equally on the small side with his motor-house, which is only 12 ft. long. The living-hall, 23 ft. by 18 ft., is lighted by windows under a verandah roof, and by a light over a low roof at the fireplace

## *Designs for Seaside Bungalows*



end, which we are not quite sure would prove sufficient. The colour perspective does not do justice to the design. "Lotus" sends a plan, not fully thought out, with the kitchen opening from the hall, and a dark corridor. "Symmetry" lights an interior passage by a skylight on the slope of a roof which has an internal V-gutter—a bad arrangement. "Dafydd" sends a weakly conceived elevation, the porch of which, in particular, asks for reconsideration. There is insufficient head-room in the porch under the stairs. "Billy's" plan is a somewhat rambling one, and is not at all generous as regards the size of the bedrooms, of which only the maid's and the attic bedrooms command the sea view. At least, we imagine that he means his dining-room and drawing-room to have this aspect.

THE new session of the Royal Institute of British Architects will be inaugurated on November 6, when the president will deliver his opening address. The programme of lectures to be delivered during the session includes the following: November 20, "Collegiate Architecture," by Mr.



DESIGN FOR SEASIDE BUNGALOW

BY "THATCH"

Edward P. Warren, F.R.I.B.A.; December 18, "The Newer Responsibilities of Architects," by the Practice Committee; January 22, "Colour Decoration," by Sir Alfred East, A.R.A., and Mr. Edgar Wood, F.R.I.B.A.; February 19, "Modern French Sculpture," by Mr. H. Heathcote Statham, F.R.I.B.A.; March 18, "The French Renaissance," by Mr. W. H. Ward, M.A., A.R.I.B.A.; April 1, "Modern Methods of Construction," by Mr. William Dunn, F.R.I.B.A.; April 22, "The Royal Institute Library and some of its Contents," by C. Harrison Townsend, F.R.I.B.A.





"SECRETS." FROM A WOOD ENGRAVING BY HELEN HYDE.



**H**ELEN HYDE, AN AMERICAN  
ARTIST IN JAPAN. BY E. J.  
BLATTNER.

WHEN Japanese colour-prints were first exhibited in Europe some forty or more years ago and took the Western world by storm, few realised how far-reaching their influence was to become. Time, instead of diminishing their charm, has only served to heighten it. Striking boldness of design, wedded to perfect grace of line, exquisite harmony of colour, marvellous adaptation of composition to space, not to mention quaintness of subject and context, have endeared them to artist and layman alike.

A number of artists in Europe as well as in America have testified to their admiration by adopting this form of art for the expression of some of their own ideas. Among these, Miss Helen Hyde, a gifted young American, takes high rank, having won her success by whole-hearted devotion to her work.

Her early girlhood was spent in the home of a relative in San Francisco, a woman of fortune, whose generous nature and enthusiastic love of art created a splendid environment for an ambitious and clever young girl. And so, when the dream of her girlhood was realised, and the ateliers of Paris were opened to her, she entered them as one familiar through education and culture with the master-pieces of the world.

For two years she studied under the guidance of Raffael Collin and then went to Berlin for a year with Skarbina, the clever portrayeur of out-of-door scenes. Some months in Holland served to perfect her very excellent rendering of artificial light and fire effects. A visit to England closed her European apprenticeship, and she returned to San Francisco filled with the enthusiasm of youth, and eager to test her powers as an illustrator and a painter in oils.

But those were the days when "Chinatown"

poured forth its daily stream of Oriental life and colour, and the young artist, gifted with an unusually keen and sensitive appreciation of colour, found ample inspiration for a happy brush. The streets were full of strange types, suggestive of the mysterious splendours of the Orient, rousing her desire to study these at closer range. Tiny moon-faced children, resplendent in gorgeous brocades and lustrous satins, led by gentle, patient little mothers, whose tottering steps betrayed the time-honoured torture of bound feet, were among her first subjects, and indicated from the very beginning the path she was to follow.

Helen Hyde's original studies along this line soon won favourable comment from the critics. A busy life followed, her quick responsive pencil vying with an equally sympathetic though more serious brush, while illustrations of the ideal world of poetry alternated with sketches from life under a somewhat fanciful guise. Finally there came a new impetus through the successful handling of the etcher's needle.

Again the critics were loud in her praise. But she herself was by no means satisfied with her achievement: and so we find her standing in severe and disheartened self-criticism before a newly



"THE LUCKY BRANCH" (WOOD-ENGRAVING IN COLOURS)

BY HELEN HYDE

## Helen Hyde

finished etching, called *Totty*, representing a little girl seated on a doorstep.

It did not please her. It seemed to her flat, lifeless: something was lacking. Half-unconsciously she took a bit of colour from her box, and laying it on the plate, pressed this upon paper, and lo! *Totty* had come to life! Delighted with the effect, she threw off a number of impressions, varying the colours with astonishingly good result. And thus she entered upon a new and significant phase of her art.

Having given so much time and study to the Asiatics as seen in America, she longed to know them in their far-off Eastern homes. So when the coveted opportunity of a year's visit to Japan came it was seized with alacrity. A year's sojourn in Japan! Such the plan! But as with so many others who have come to this fascinating country, the year has been many times multiplied.

As was to have been expected, the peculiar charm of the country soon cast its spell over her. Her eye was intoxicated with the manifold beauties about her, and she determined to study these not only as found in nature, but their expression in art by the great masters as well.

With this object in view, she asked Kano Tomanobu, the last of the great Kano school of painters, to become her teacher. He consented to do so, and for two years she devoted herself to the task of acquiring the Japanese method of wielding the brush. This, as is well known, is quite different from our own, and presents many difficulties to foreigners. But day after day she worked hard, sitting, as is the fashion in Japan, on the dainty white mats of the floor, and earning well-merited praise from her gentle old teacher.

Her reward came when, at the expiration of two years, Tomanobu asked her to paint a *kakemono* for the annual spring exhibition. She did so, calling her picture *A Monarch of Japan*.

It shows a charming young Japanese mother proudly holding up a chubby baby to the admiring gaze of a second young Japanese woman. A tiny branch—a mere suggestion—of wistaria cuts the upper edge of the picture, in true Japanese fashion. Despite the Japanese accessories of dress, &c., the sentiment of the whole is distinctly Western, not Oriental. It is interesting to know that this picture was awarded a first prize, on the strength of excellent handling of a particularly difficult brush—for it is by the merits or demerits of skilful brushwork that Japanese pictures are chiefly valued.

The great popularity enjoyed by this first public venture encouraged Miss Hyde to follow the custom of some of the Japanese artists of last century, and reproduce her composition in the form of a colour-print. It was thus that she entered a field of art which has since made her famous. The step was not an easy one, for she was confronted at the outset by many new mechanical details and difficulties. But her enthusiasm carried her safely through all the breakers. She bravely learned the various steps of the Japanese process of colour-prints, which differs somewhat from that in vogue in the West. The



"THE GREETING" (WOOD-ENGRAVING IN COLOURS)

BY HELEN HYDE



"THE MIRROR" (MONOCHROME  
WOODCUT.) BY HELEN HYDE

so-called "blocks" of wood used by the Japanese are really planks, about three-quarters of an inch in thickness. This means that the cutting is not on a cross-section of the wood as in a European block, but on a cutting of the wood parallel with its grain. The design for the print is carefully drawn on transparent paper, and then pasted, face down, on the wood to be cut, various knives being used for the purpose. The Japanese cutters are exceedingly skilful in retaining the "life" of a well-drawn line. If several colours are to be given, it is necessary to have a separate block for each. And as fresh colour is applied for every print, it follows that these will vary in effect, no two being exactly alike. The actual printing is very simple, and is done entirely by hand.

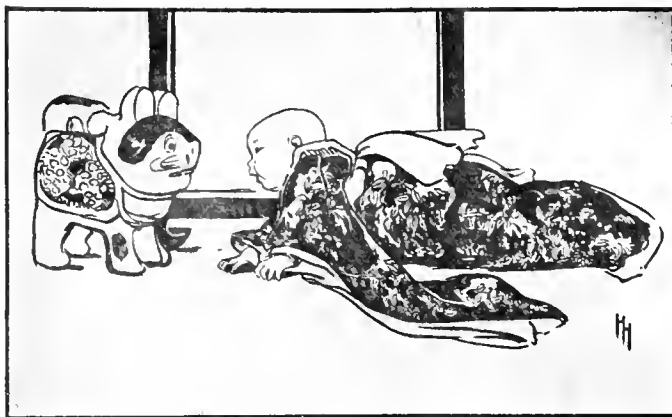
All of these steps were conscientiously learned by Miss Hyde in her desire to perfect her work.

But once having mastered the technique, she decided to concentrate her strength on the design, and entrust the merely mechanical details to the marvellously skilful hands of Japanese artists of long and careful training. She still adheres to this mode of work, and has the assistance of two excellent cutters and one printer, the latter having worked under her personal supervision for more than eight years. She draws her designs, entrusts them to the cutters, and when the blocks are returned to her, summons her printer to work with her in her own attractive studio, where the bright winter mornings are given over to the work—testing, correcting, printing, &c. She numbers and signs all her prints. The "life" of a block usually covers from 150-200 impressions, and it is then destroyed.

Let us now turn to the prints themselves. They unquestionably merit serious consideration from



"HAPPINESS FLOWER"  
(WOOD-ENGRAVING IN COLOURS)  
BY HELEN HYDE



"BABY AND TOY" (MONOCHROME WOODCUT)

BY HELEN HYDE

an art point of view. They are not an imitation of a bygone art, nor are they intended as a substitute for those mirrored reflections of Old Japan, the prized legacy of the Ukiyoyé School. They are openly and frankly the Japan of to-day, as viewed, not merely with the physical eye, but with the discrimination of an intelligent, modern, artistic temperament. Herein lies their distinctive fascination. The foreigner sees in them the Japan of his dreams, the Japan he has learned to love, the Japan that greeted him upon his first arrival.

Japanese women and children—more especially the latter—as seen by foreign eyes, form a theme rather full of contradictions, and one which the Japanese themselves can neither understand nor appreciate. It is quite true that the charming little creatures of the artist's fancy are foreign in feeling, though clothed in the flower-like dress of Japan. It is also evident that the artist herself believes in their genuineness, and there is not the slightest attempt at presenting or solving any intricate psychological problems. Her subjects

have been studied with the deep sympathy of a warm-hearted woman, and given with a simplicity and directness that make for truth and reality. Moreover there is in them that touch of individuality which is so often found in the old Japanese prints.

Although on the whole Miss Hyde's women are more closely allied to the compositions of the older artists in prints, her pictures of children are more generally liked. This may be due to the fact that she sees the latter more objectively. A child's life is a spontaneous life. It wears its little heart upon its sleeve. Every

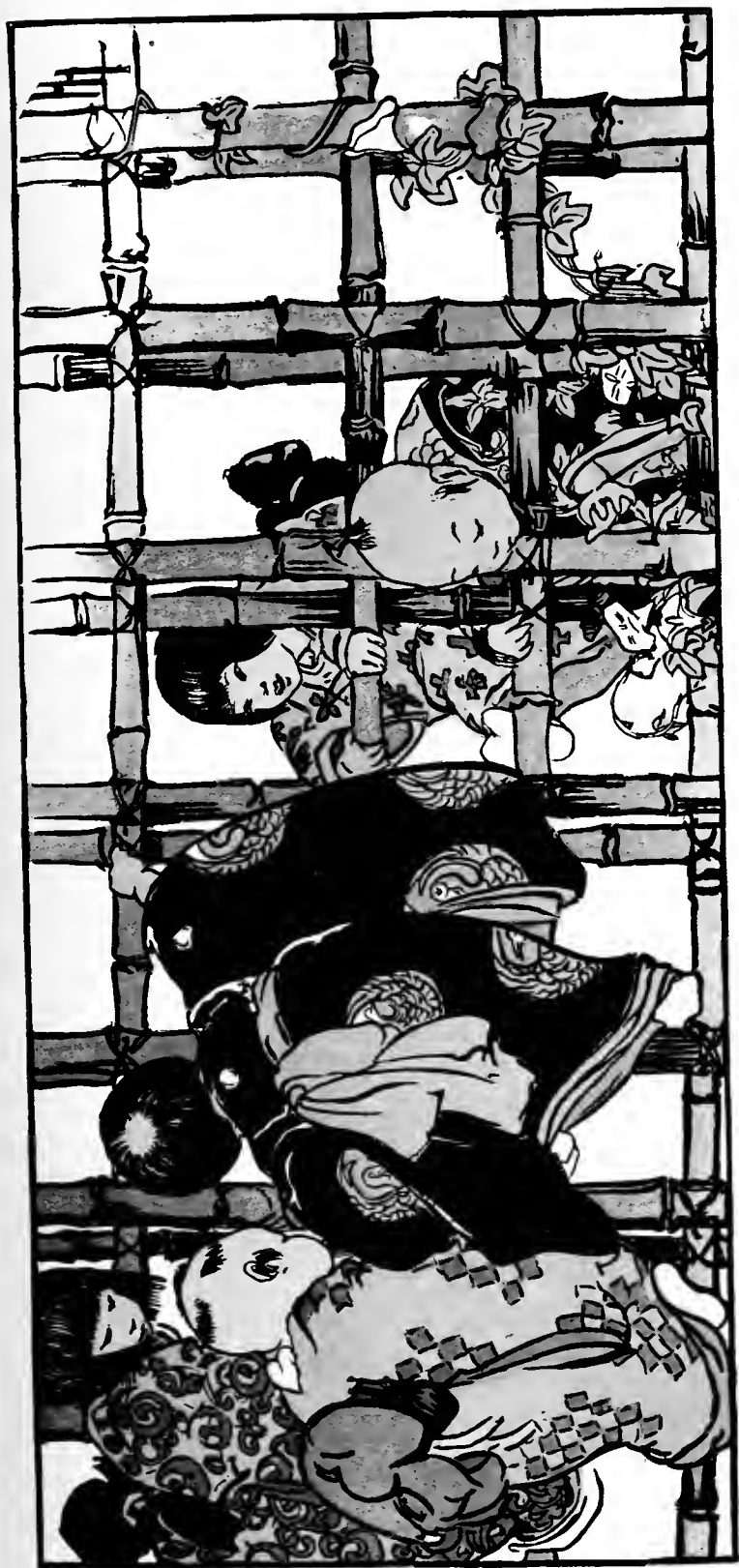
movement, every gesture, every look, is a betrayal of its innermost self. And Miss Hyde has succeeded admirably in catching these characteristics. She records what she sees without any attempt at penetrating beneath the surface, for this is so rich that nothing more is needed. Note for example the delightful little *Lucky Branch*. The utter unconsciousness of the swagger due to the fascinating bough of luck-bringing trinkets is admirably given. Or the look of the little baby seated alone on the floor, not quite sure whether to like the situation or protest against it.

It is somewhat different with her women, as can be readily seen in her *Secrets*, where the mother is seeking to reach the consciousness of her child, finding in it or trying to find an echo of her own individuality. To the Western mind the unchanging smile of the Japanese woman is not satisfying. We involuntarily try to get at individuality, which, it seems to us, *must* lie underneath the mask. We want the personal note. Miss Hyde, possibly quite unconsciously, appears to feel this. There



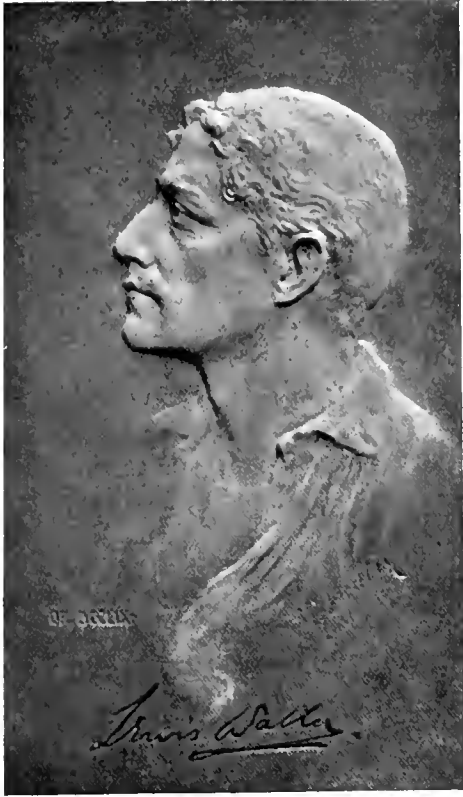
"RAINY EVENING" (WOOD-ENGRAVING IN COLOURS)

BY HELEN HYDE



"THE BAMBOO FENCE." FROM A WOOD ENGRAVING BY HELEN HYDE.





PLAQUETTE: LEWIS WALLER  
BY PERCIVAL M. E. HEDLEY

is in her women a certain foreign air, an expression which only those who have been in Japan can understand. It is due, perhaps, to this fact that those of her prints which give us rear views of girls and women as they pass before our eyes are particularly pleasing and effective. In these the contradictions referred to, of Oriental forms and Western spirit, are not apparent, and we take all the more delight in their harmonic lines and exquisite colour.

A word as to the colours employed. Miss Hyde has always shown an unusual sense for colour, and this makes itself felt in her maturer work. The "white light" of Japan is found in her prints. Like many of the older artists, she has marked preference for certain colours: but like them, she, too, shows admirable judgment in their use. She seems particularly fond of a deep rich green, which, however, is never allowed to become obtrusive, and of a delicate rose tint that speaks of spring blossoms under a sunny sky. Then, too, she generally follows the older masters in eliminating all cast shadows, thereby enhancing the flat decorative effect, so much to be desired.

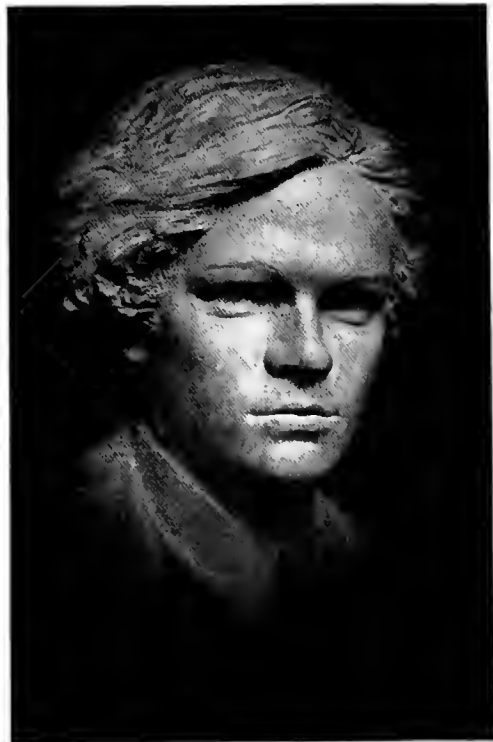
But when the petals of the early blossoms of

Tokyo have fallen in a fairy-like shower, and the voice of the "singing" insect is heard in the glow of a red sun, Miss Hyde exchanges her Tokyo home for one, if possible, more dear to her, in that loveliest of lovely spots, Nikko, favoured of gods and men. There the gorgeous red and gold of the magnificent temples, the purple shadows stealing out of the darker recesses of the wooded hills, the bright shafts of golden sunlight piercing the eddying stream in sparkling dimples, or multiplied in rainbow hue in countless waterfalls, quicken her heart-beats, and her brush throws aside all restraint, and revels in light and colour.

## STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—We reproduce this month two portraits by Mr. Percival M. E. Hedley, who has been enjoying some success for the portraits he has executed of celebrities in this country. Our illustrations are from a plaque in relief of Mr. Lewis Waller, the actor; and Mr. Wilhelm Backhaus, the pianist. Mr. Hedley was a student of the Academy of Fine Arts, Vienna. He assisted in monumental work on the buildings of



PORTRAIT OF WILHELM BACKHAUS  
BY PERCIVAL M. E. HEDLEY

the Austrian capital, and received commissions from the Imperial house and members of the aristocracy. About 1890 he commenced a series of busts of the "Famous Musicians," feeling the scarcity of plastic representations of any of our foremost musicians. He made the friendship of Brahms, and carried out the best likenesses that have been made of that composer. Mr. Hedley is also a painter. Plaques in oxidised silver constitute his latest achievement, and his portrait in this style of Madame Clara Butt was acquired by the late King Edward. A plaquette of Paderewski was purchased by the Belgian Government.

Mr. Fred Stratton, whose oil painting *Morning* we are reproducing, has already been introduced to readers of THE STUDIO. As an artist he appears to descend from the Barbizon school. In composition, some of the charm of Corot seems to find a successful reflection in his pictures, but in style Mr. Stratton works upon a line of his own.

One of the last panels to be added to the decorations in the Royal Exchange is by Mr. J. H. Amschewitz. Our illustration gives an adequate representation of his style, and it will be seen that

every regard has been paid to decorative massing. The emphasis to colour which the method gives is easily imagined. The successful precedent of the late Mr. E. A. Abbey's work was the foundation of this theory of mural effect.

Art, in the sense of presenting things effectively and beautifully to the eye, seems to have invaded every province of modern life except the theatre—at least in this country, where in matters pertaining to the stage tradition maintains a firm grip and anything in the shape of an innovation has little chance of acceptance. Mr. Gordon Craig, who has been living and working on the Continent for a long time past, has lately returned to England, and the Leicester Gallery has wisely taken advantage of his arrival to exhibit some of his designs and models for "Macbeth" and other plays. The drawings and models for "Macbeth" were made on request of a London management, but were never used. To the actor-manager there would seem to be only one art of the theatre—his own acting; and only one use for lime-lights—to illuminate himself. Mr. Craig has, however, as is well known, conceived the idea that by means of an imaginative instead of a



"MORNING"

(The property of G. Gribble, Esq.)

BY FRED STRATTON





"THE READER. FROM AN OIL  
PAINTING BY HAROLD KNIGHT.



opinion. The sum paid for it to the Countess of Carlisle was £40,000, which is said to have been much below its "market value"—that is, of course, below what some American millionaire would have paid for it. We hope those who were responsible for the acquisition of the painting will not pay undue regard to the American millionaire in transactions of this kind, or to mere notoriety attaching to a painting by an Old Master: the point they should always keep before them is the influence which a so-called masterpiece is likely to have on those who behold it and study it. If its influence is likely to be really permanent and widespread, then the question of price is a secondary matter. We hardly think the Castle Howard Mabuse, which is now in the National Gallery, will prove to be of this character, and that much of the *éclat* that has attached to it will disappear in time. Surely there are not lacking pictures by painters living in our midst which can be bought for *one* thousand pounds apiece or even less and which are as potent for good

as the majority of these Old Masters that change hands at fabulous prices! And with £40,000 you could fill a good-sized gallery with them.

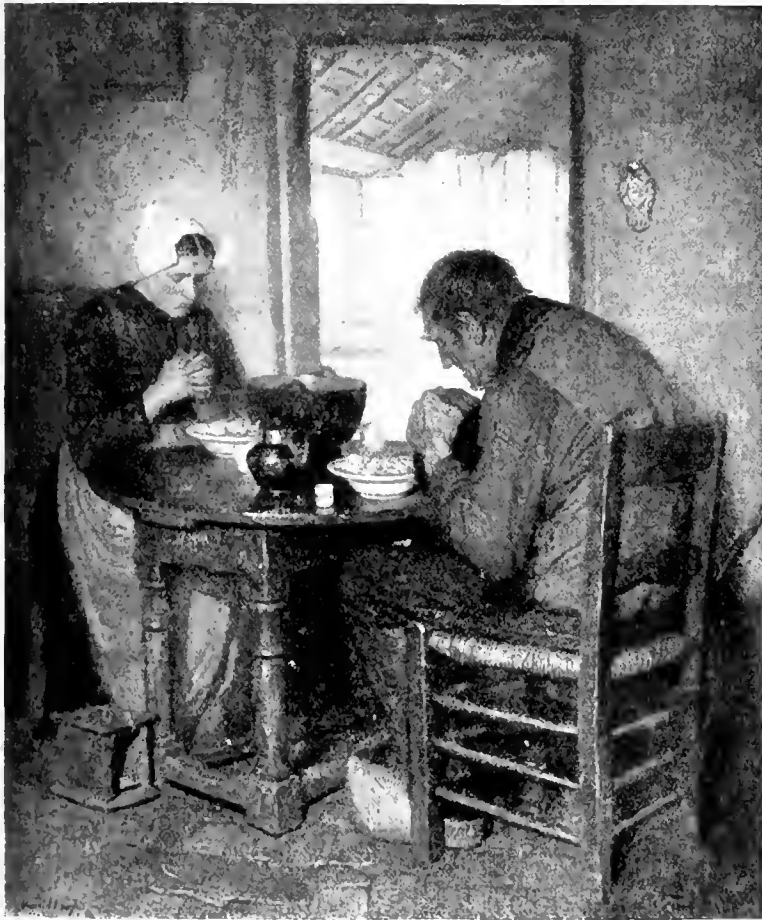
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The exhibition of the London Salon of Photography at the galleries of the Royal Water Colour Society is open until October 21. It is a successful effort in picture hanging, and the dark background is most admirable for photographs. Also details of framing and mounting have received the utmost consideration. No effort has been spared to emphasise photography upon its purely artistic side, and it is upon this side only that it engages us here. We feel inclined to give the palm this year to *The Horse Guards* of Mr. John H. Anderson. It is an interesting and beautiful print, and it succeeds in placing complete reliance upon the character of the revelation that a good lens makes. Another artist whose work gives to this exhibition a character of success is Sgr. Guido Rey, who has made a speciality of interiors.

We would suggest that he might with advantage turn his attention to *modern* interior genre: that he should accept his compositions from everyday household scenes, since it is the household, if of the eighteenth century, he turns to for his subjects. Sometimes by an intensely personal inspiration a painter will succeed in giving the eighteenth-century illusion to models dressed in costume: but when photography attempts the same rare achievement it would almost seem it is doomed to failure.

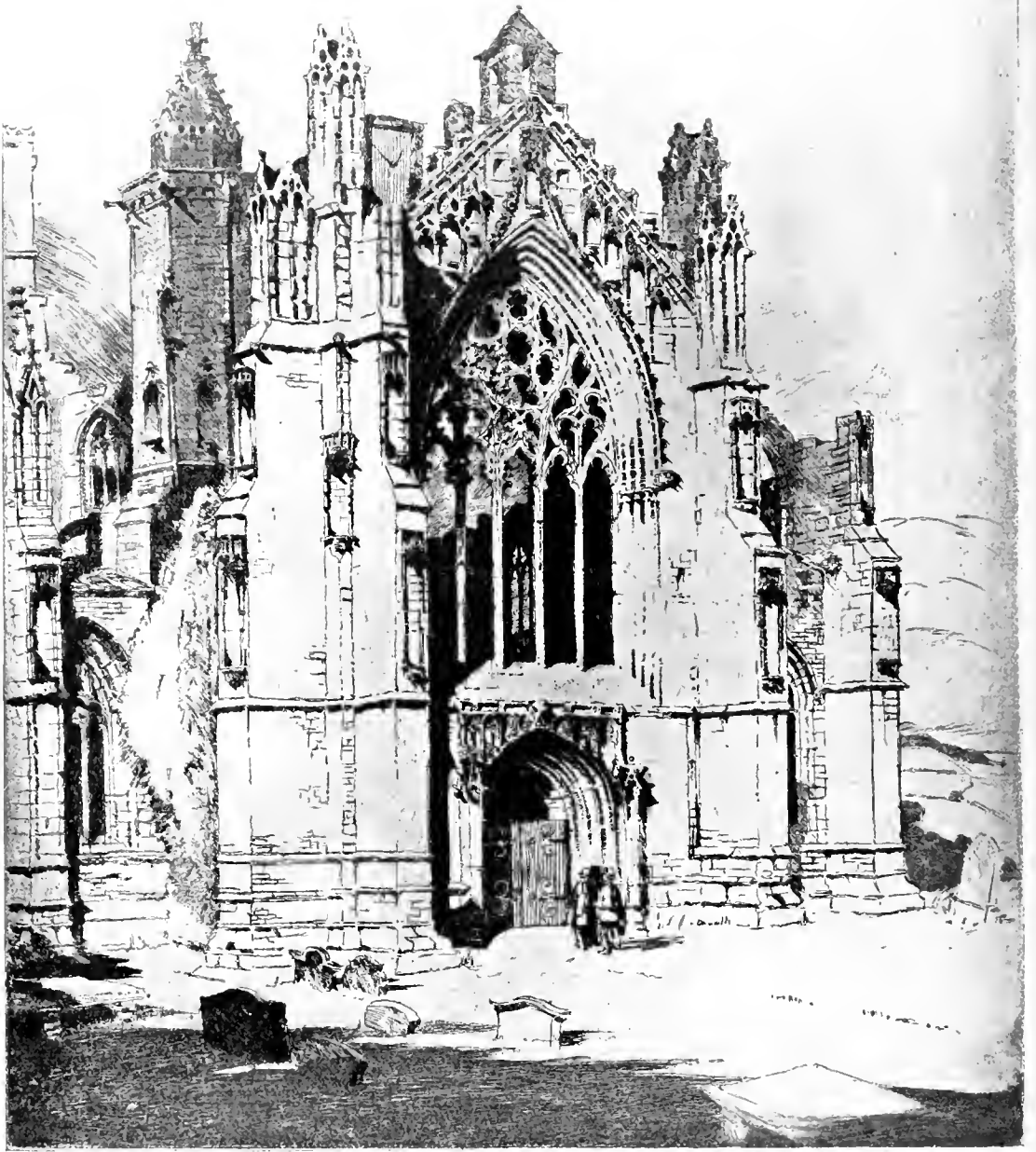
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We have dwelt upon the work of these two artists because they seem to us to understand that photography goes as much astray when it seeks to model its ideas of composition and effect upon the compositions and effects of paintings as the art of painting itself would go astray if it modelled its conceptions of treatment



"GRACE BEFORE MEAT"

BY HAROLD KNIGHT



"THE SOUTH TRANSEPT, MELROSE ABBEY"  
FROM AN ETCHING BY T. DUNCAN RHIND



"SERAPIS" FAIENCE VASE. DESIGNED BY KARL KLAUS, EXECUTED BY ERNST WAHLISS

*Air*, by C. H. Hewitt; *Loose Harbour*, by C. H. L. Emanuel; *Bahnhof in Winter*, by H. Oesterreich; *Reverie d'une Jeune Fille*, by Thomas Petty; *The Sun Maiden*, by W. Harold House; *Refreshing Moments*, by J. B. B. Wellington; *Study of Trees*, by Mrs. Minna Keene; *Baby Study*, by Marcus Adams; *Saltburn Sands*, by J. C. Warburg; *A Day in June*, by F. J. Mortimer; and *Chartres Cathedral* (A Bay of the North Porch), by Frederick H. Evans.

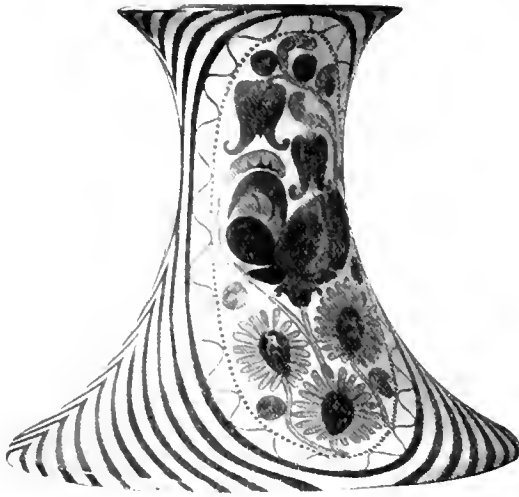
EDINBURGH.—About a couple of years ago Mr. T. Duncan Rhind exhibited a pen-and-ink drawing of Melrose Abbey at an exhibition in the club-house of work by members of the Scottish Arts Club. The drawing elicited warm commendation

upon, say, the art of etching. That is putting the point a little boldly, but the necessary thing is that just at this moment when photography is realising its possibilities it should be put. In regard to composition alone, there are within the range of photography many aspects and points of view which are practically impossible to any other art, and we were glad to see many artists in this exhibition taking advantage of this fact, and creating for us a conception of composition as individual and characteristic of the medium employed as the Impressionists of France created for their style of painting. Among the most interesting prints in the exhibition were the following: *The Terrace Garden*, by A. H. Blake; *Winter Landscape, Finse, Norway*, by Will. A. Cadby; *The Muerte, Notre Dame de Paris*, and *The Rhinoceros*, by P. Dubreuil; *Repairing Winchester Cathedral*, and *Amboise*, by C. David Kay; *Evening in the Harbour*, by E. T. Holding; *The Dyke Bridge*, by H. F. Franzmann; *Tia in the Open*

from some members of the Royal Scottish Academy, who advised Mr. Rhind to turn his attention to etching. An architect by profession and a very



"SERAPIS" FAIENCE VASE. DESIGNED BY KARL KLAUS, EXECUTED BY ERNST WAHLISS



"SERAPIS" FAIENCE VASE. DESIGNED BY KARL KLAUS, EXECUTED BY ERNST WAHLISS

capable draughtsman, Mr. Rhind studied the technicalities of etching for a session at the College of Art, and the fruits of his study have been exhibited in a series of four etchings of Melrose, two of which were on view in the Royal Scottish Academy Exhibition. The illustration shows the character of Mr. Rhind's work, his accurate draughtsmanship, strong feeling for colour, concentration of interest on the leading architectural features, a wise excision of uninteresting detail, and a firmness and surety of touch which should ensure further success in a branch of art so fascinating and expressive.

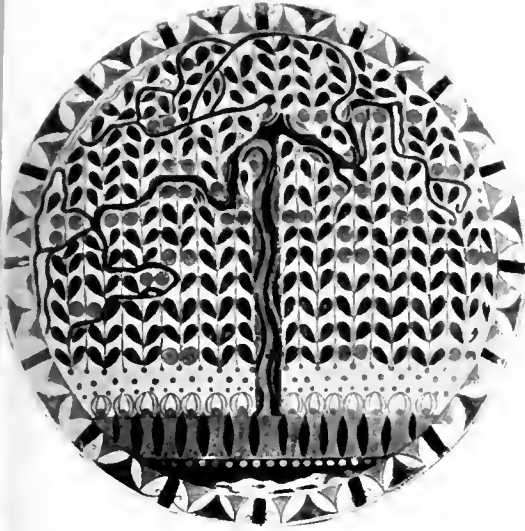
A. E.

VIENNA.—The large amount of thought bestowed on the practical side of the teaching at the Kunstgewerbeschule in Vienna is everywhere making itself felt. Throughout the Monarchy it is recognised as an axiom that to achieve good and lasting results art and craftsmanship must go hand in hand, and this feeling has urged the authorities to their best in both branches of the training of the decorative artist. Of late much attention has been given in the domain of ceramics and Vienna bids fair to become as famous for her modern productions of porcelain and pottery as she was in the past in the days of the Imperial and Royal Porcelain Factory. Many new methods of manufacture have been tried with the result that some excellent work has been achieved. Of some of this, illustrations have already appeared in *THE STUDIO* at different times. The latest development is the "Serapis" faience, of which some illustrations are here given and which

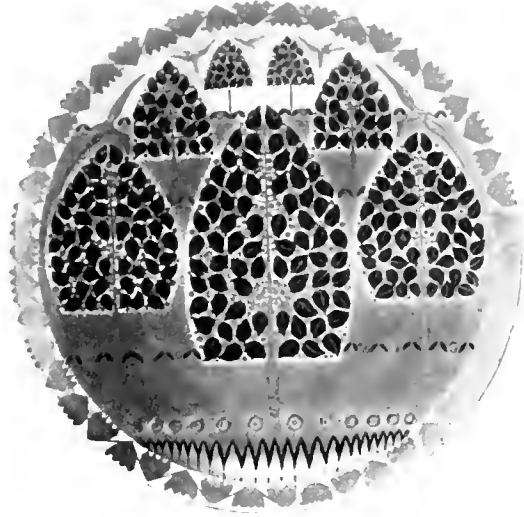
gained much renown at the last Turin Exhibition. The designs are by Karl Klaus and Franz Staudigl, two young artists who were pupils of Professor Hoffmann at the Kunstgewerbeschule. Both are architects, like many other leading designers of the modern school here. It is a characteristic of this school to regard design from an architectonic point of view as something to be built up in congruity with the purpose of the object to which it is applied, and with the material of which such object is composed. In the examples of faience here reproduced, it will be seen how well this principle is carried out. The decoration is admirably congruous with the nature of the objects decorated. The colouring is rich, and beautiful effects have been gained by true artistic methods. The young artists have found an enlightened manufacturer willing to sacrifice time and money to the cause of art. Even at the beginning of the modern movement Herr Wahliss was one of the first among the very few men who were broad-minded enough to see a future in it. The method of manufacture is of course a secret. It must therefore suffice to say that the texture is extremely fine, and being transparent the light effects are enhanced. The



"SERAPIS" FAIENCE VASE. DESIGNED BY KARL KLAUS, EXECUTED BY ERNST WAHLISS



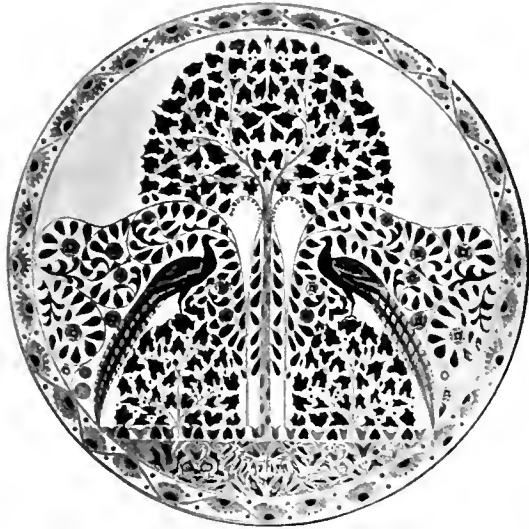
DESIGNED BY K. KLAUS



DESIGNED BY K. KLAUS AND F. STAUDIGL



DESIGNED BY K. KLAUS



DESIGNED BY K. KLAUS

"SERAPIS" FAIENCE PLATES EXECUTED BY ERNST WAHLISS

contours are finely marked sometimes with delicate threads of gold or silver or some line of colour which throws the ornament into relief. New experiments are being made in faience as in other branches of ceramics, and further developments may be shortly expected.

Frau Harlfinger-Zakucka is already known to readers of *THE STUDIO* as a designer and maker of artistic toys. But she is a many-sided woman as her work at large will show. Of late she has devoted her talent to domestic decoration and has been particularly successful in this branch of art.

She was the first woman here in Vienna who turned her attention to the general furnishing and decoration of homes. That she is appreciated is proved by the number of commissions which have come to her. One of these was in connection with a charming house here in Vienna, the hall of which had to be adapted to the ancient furniture already in possession, but she solved the problem very satisfactorily. So too in the case of the drawing-room: here the old large windows were removed and replaced by long narrow ones placed high in the walls so as to render the light soft and subdued. The billiard-room illustrated on p. 68





BILLIARD-ROOM AND DRAWING-ROOM DESIGNED BY FANNY HARLINGER-ZAKUCKA, EXECUTED BY F. KRABINA, ELECTROLIERS EXECUTED BY K. OSWALD, FIREPLACE  
BY R. KAUDER



nows that she can also adapt her art to sterner subjects. She has a practical knowledge of woods and has been particularly happy in her selection of the palisander, with its lovely colouring, durability, and adaptability.

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A new technical school was opened a few months ago in the ancient city of Steyr in Upper Austria. The task of designing and building the school-house was entrusted to Herr Alfred Rodler, a Vienna architect who is just at the beginning of his career, but who has already been appointed Professor at the Gewerbeschule in Vienna. The architect is a pupil of Professor Ohmann, having studied under him at the Imperial Academy in Vienna. This means that he has received a thorough training both technically and artistically. Herr Rodler was faced with the problem of how to erect a building which would be in harmony with the ancient surroundings and yet fulfil the requirements of our times, and he has ably accomplished his task.

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Steyr is in every way a city typical of Upper

Austria, and a decided leaning towards the baroque style is the chief characteristic of its architecture, the surrounding mountains forming a fitting background to this style of architecture. Hence the particular style of the new technical schools. Then again the building had to serve both as a school and as the dwelling of the Director and his pupils, and this requirement of course necessitated special consideration.

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As may be gathered from the accompanying illustrations, the building is elevated above the level of the city: its position is indeed a dominating one, for the building can be seen from a long distance, the view from the terrace being a very extensive one. The whole of the ground floor is reserved for the residence of the Director, the upper story being set apart for his private studio and the class-rooms and workshops. These last are eminently practical in arrangement, for each student has a window to himself, the work upon which he is engaged requiring a large amount of light. The attics are used as bedrooms for the students, who not only receive their



NEW TECHNICAL SCHOOL, STEYR, UPPER AUSTRIA

PROF. ALFRED RODLER, ARCHITECT



ENTRANCE TO WORKSHOPS AT THE NEW TECHNICAL SCHOOL, STEYR. PROF. A. RODLER, ARCHITECT

training gratis but also stipends to cover the cost of board and lodging.

It may be well to mention that this school at Steyr is another one of those Austrian "Fachschulen" about which much has already been published in this magazine. Steyr has been celebrated for hundreds of years for its green tiles and for its wrought iron, and many examples of both may be seen in the new schools; as, for instance, in the stove shown in the illustration on p. 71. There are two separate staircases, one leading to the workshops, the other to the Director's apartments. These may be seen in the illustrations. Every detail of the building has been carried out both with a view to artistic effect and the comfort of those

concerned. The cost of erecting the building was defrayed by the Landes-Ausschuss of Upper Austria. It has now been taken over by the Ministry for Public Works, who pay all expenses for the upkeep of the school.

It is proposed to open a school of sculpture here in the near future. For that reason studios have already been prepared under the terrace and to the right of the building. All the rooms have been suitably decorated, the stained glass and lead work having been executed by Geylings Erben. Herr Rodler may be congratulated on the manner in which he has fulfilled this his first commission, for he has shown himself an architect of refined taste and practical knowledge. A. S. L.

BERLIN.—The Berlin branch of the Vereinigte Werkstätten für Kunst im Handwerk, whose head office is in Munich, has removed to an enlarged building. The various suites of apartments at their beautiful new home exhibit an interesting diversity of interior arrangements by leading artist-craftsmen, and in addition to furniture are filled with a large number of small objects of different categories, such as ceramics, jewellery, embroideries, and textile fabrics. A study of all these interiors and their contents demonstrates the sound development of modern principles which distinguishes the creations of the artistic staff of the establishment, while the variety of taste



VESTIBULE AND STAIRCASE AT THE NEW TECHNICAL SCHOOL, STEYR  
PROF. A. RODLER, ARCHITECT



WORKSHOP AT NEW TECHNICAL SCHOOL, STEYR. DESIGNED BY PROF. A. RÖHLER

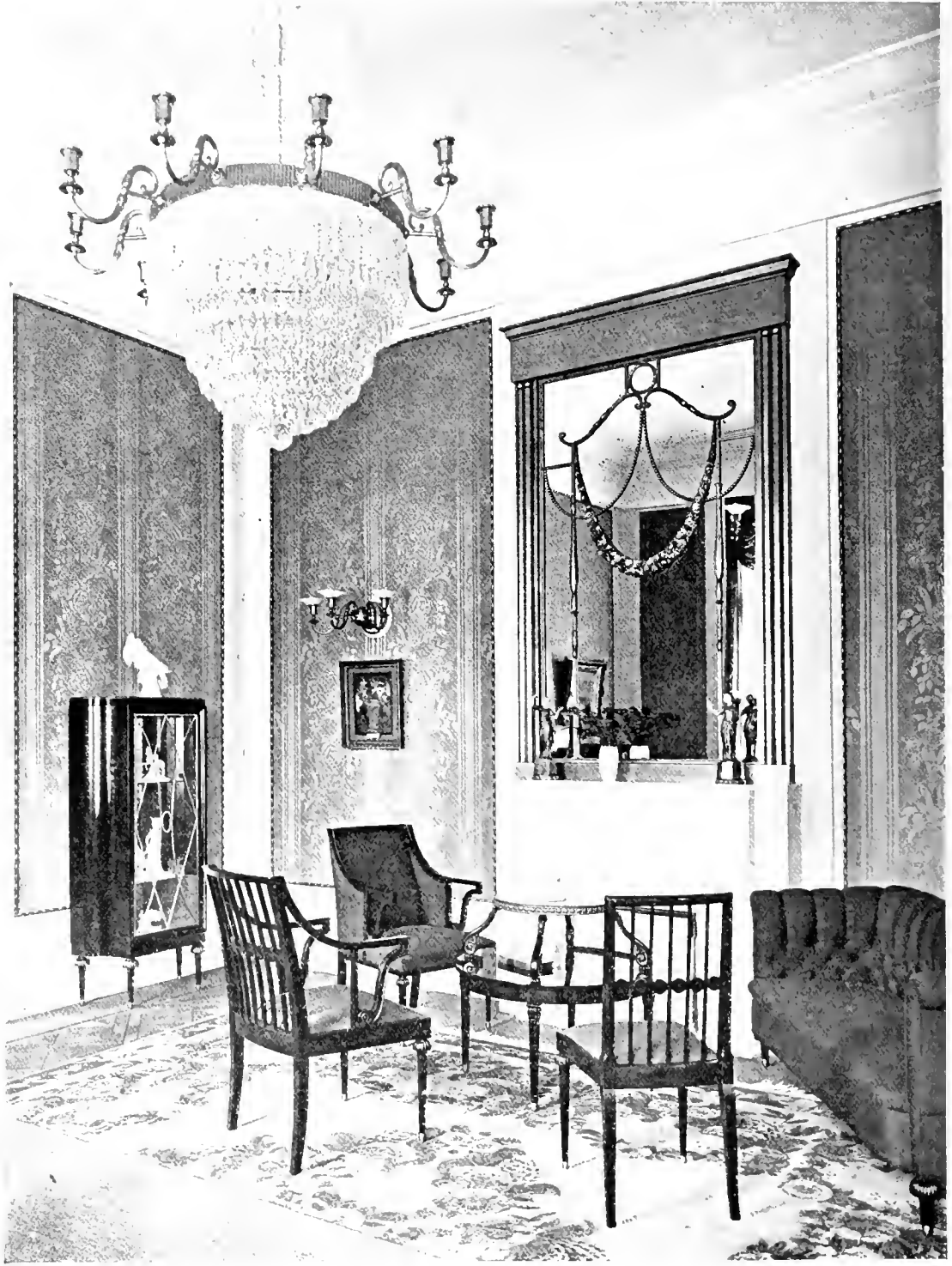
revealed therein points at the same time to a refreshing display of individuality on the part of the different collaborators.

Foremost among these master-designers is Prof. Bruno Paul, to whom in his capacity as Director of the Royal Arts and Crafts School here new problems in connection with domestic architecture and decoration are constantly being presented. He has not receded from his fondness for refined simplicity and solidity, but is certainly gaining in grace. His predilection for the Biedermeier creed has not prevented him from assimilating influences from the whole register of historical styles. He works everything out with the modernist's freedom and even ventures into baroque and rococo without risking his innate balance. The three rooms of which illustrations are

given are among some of the recent interiors upon which his talent has been lavished. In the salon or drawing-room the macassar ebony for the furniture blends admirably with the brown-ribbed silk upholstery and strawberry-coloured wall tapestries, which last with the carpet are from the designs of E. R. Weiss. For the gentleman's room cherry-wood has been used with black inlay: this with the black horse-hair upholstery strikes a somewhat sombre note, but this is relieved by the curtains



LADY'S BOUDOIR. DESIGNED BY PROF. BRUNO PAUL FOR THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, BERLIN



DRAWING-ROOM DESIGNED  
BY PROF. BRUNO PAUL

*(Vereinigte Werkstätten für  
Kunst und Handwerk, Berlin)*

and carpets, which are of blue-green. The lady's boudoir with its American walnut-wood furniture is made cheerful with its coverings of green-ribbed silk and its Smyrna carpet designed by R. A. Schröder.

J. J.

**R**OME.—Having already treated the Italian section of the International Art Exhibition in a separate notice I propose here to glance at the main features of interest in some of the foreign sections. The art of Sweden, Norway, and Denmark is contained within the same Palace of Art as the Italian paintings and sculpture, occupying about six rooms in all, and containing much that is of original merit. The work of Anders Zorn is too well known to readers of THE STUDIO to need detailed criticism here, more especially as, though fully represented here with twelve paintings, he does not in any of them depart from themes which he had already treated with distinction. His *Morning Awakening* and *Mother and Daughter* are brilliant instances of his technique

in flesh painting and mastery of reflections; very charming, too, are the studies now reproduced, *Kari*, *A Mora Peasant Girl*, and *At the Window*. Besides Zorn, Carl Larssen figures largely in this Swedish section with thirty-six water-colours—studies of Swedish home life—and other works, and Oesterman's portrait of *H.M. the King of Sweden* is to be noted.

Norway shows the work of Halfdar Strom, the portraits of Munch and the modernity and relentless realism of Christian Krohg; while Thorolf Holmboe appears with three landscapes, one of which is here reproduced. In the art of Denmark I would call special attention to the *Youth and Sunshine* of the painter J. F. Willumsen, whose portrait appears beside his wife in this same section from the brush of N. V. Dorph, with the very painting just mentioned introduced behind them, upon the walls of their studio. This work with its invigorating title is certainly a masterpiece of brilliant *plein-air* painting—a scene on the sands, a lot of merry youngsters scampering over the beach



GENTLEMAN'S ROOM. DESIGNED BY PROF. BRUNO PAUL FOR THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, BERLIN



into the waves, but full of sunshine, of marvellous *brio* and movement. Open to criticism it certainly is, being painted in the "divisionist" method, but so exaggerated, so overdone that the colours do not blend to the view within the distance of the room in which the picture is hung: but it is a painting which stands out and alone, which will make a stir, and, not improbably, a school. Vilhelm Hammershoi is well represented in this section with eleven paintings of a more reserved palette, and among the bronzes of Marie Carl Nielsen I noted especially an equestrian *Portrait of Countess A. L.*

No palace of the Rome Exhibition is more entirely satisfactory, from a decorative point of view, than that of Austria, and the result achieved reflects the highest credit upon the architect Hoffmann, whom I understand to have been consulted throughout. From the cool white marble entrance-court, which rests at once the eyes and brain tired with picture-seeing, throughout the rooms there is not a single discordant note: and the pavilion is, in fact, an object-lesson in the hanging and placing of pictures with a view to their fullest decorative value. The selection of works is careful, but, from

the above considerations, necessarily limited. One room of great interest is devoted to the work of Klimt.

From Austria we might appropriately pass on to the pavilion of Hungary, with a really brilliant collection of paintings by such masters of their art as Stephen Csók, Ferenczy, and Szinyei, whose exquisite creation of *The Lark* I saw here for the first time and could compare with his earlier work; but I wish to give some of my space here to the Belgian art, which forms a very attractive little exhibition. Fernand Khnopff, with his refined finish of drawing, is of course known to many of our readers: but I would like also to mention Baertsoen with his *Gand, le Soir* (reproduced), the impressionist art of Claus, the landscapes of Courtens, the peasant life of Struys, the fine portraits of Wauters, and in sculpture the bust of a young girl by Rousseau, and the remarkable *Toise de Triton* of Vinçotte, an evident follower, but an able one, of the great Rodin.

In this brief survey I shall pass by Germany and France, both adequately but not very attractively



"SUMMER"

BY APOLLINARIS VASNETZOFF



"AT THE WINDOW." FROM THE  
OIL PAINTING BY ANDERS ZORN



"KARI, A MORA PEASANT GIRL." FROM  
THE OIL PAINTING BY ANDERS ZORN





"GAND. LE SOIR." FROM THE OIL  
PAINTING BY A. BAERTSOEN



PORTRAIT. BY JULIUS ROLSTOVEN

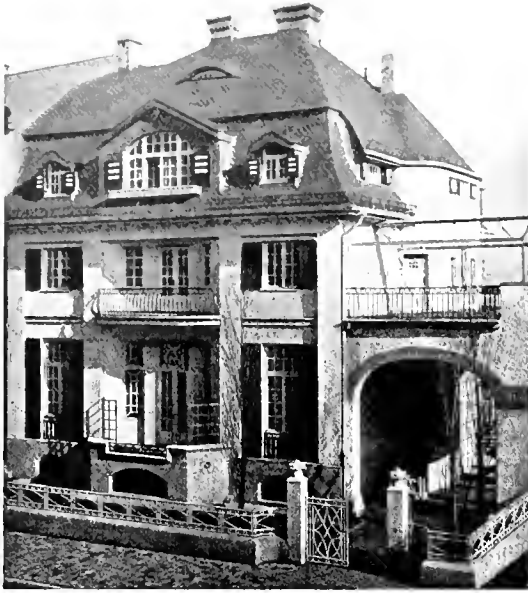
represented, and glance at the art of Russia, a late-opened palace but possessing features of great interest. Seroff has here an "individual show" which compares, though on a far smaller scale, with the brilliant exhibitions in the great International Palace of Art of the Spaniards, Ignacio Zuloaga and Hermen Anglada. Seroff's portraits here of *Tamagno*, of the *Princess Orloff* (lent by herself), and of *Ida Rubenstein* are very admirable in treatment; and I noted a *Hunting Scene* in which Catherine II. was taking part, and a *Study of a Woman's Head*, most subtle and very fine in its intonations. Next to Seroff comes of course Ilya Repin with his two fine *Portraits of Leo Tolstoi*, in one of which the writer appears beside his wife, and *Jeunesse*, a curious scene from student-life in

Russia. *Demonstration*, a marvellous study of a moving crowd, is, I understand, full of portraits from the life. A landscape by Vasnetzoff is to be noted, while three other paintings of special interest are Constantin Makowski's *Russian Marriage in the XVIIIth Century*, a large subject picture finely handled; *A Difficult Crossing*, by Sytchkoff, showing peasant girls crossing a stream, as close in characterisation as in technique; and lastly Tekhoff's painting of *The Bathers*—a group of Russian peasant women in the water, which is really marvellous in its rendering of the flesh tints and reflections. The bronze mounted figure of *Alexander II.* by Prince Trubetzkoi—a sketch for the contemplated monument—is vigorous in treatment and well handled.



"THE RIVER"

FROM THE OIL PAINTING BY HIL HOLMBOE



HERR FR. J. BRAKL'S HOUSE AT MUNICH  
 PROF. EMANUEL VON SEIDL, ARCHITECT

One of the most attractive features in the American section is one wall in the large room, which is devoted to the work of the *plein-air* men—Frederick Carl Frieseke, who figured so well at the Venice Exhibition of two years back, Richard E. Miller, Childe Hassam, and Frank Benson. A little corner of living sunlight I found this part of the great room; and I believe it would be a difficult feat to live with these pictures and remain in a gloomy attitude towards life. Not only this, but they are also a very valuable hint as to what—outside purely decorative art—is most vital and most modern in the American art of to-day. Portraits, of course, are there—the superb Whistler *Portrait of Sarasate*, loaned by the Carnegie Institute of Pittsburg, Irving R. Wiles's brilliant study of *Mlle. Gerville-Reache as "Carmen,"* the *Mother and Child* of de Forest Brush, very admirable in its restraint and severity, and several portraits by John Sargent, noticeable among them being *Mrs. Fiske Warren and her Daughter*, and *Miss M. Carey Thomas*. One of the best portraits of women in the exhibition is that which we here reproduce by Julius



RECEPTION-ROOM IN HERR BRAKL'S HOUSE, MUNICH. DESIGNED BY PROF. E. VON SEIDL, DECORATIVE PAINTINGS  
 BY PROF. FRITZ ERLER



"THE SERENADE" DECORATIVE PAINTING BY FRANZ HOCH  
(In the possession of Herr Fr. J. Brakl)

Rolstoven. This fine painting, rich in colour and delightful in its treatment, figures in the catalogue simply as *Portrait*, but I understand it to be that of Miss Winifred White—though I have also reason to believe the lady is now no longer a "Miss." Rolstoven's work is always sympathetic, original, direct in its impression. S. B.

MUNICH.—Not only in the case of public buildings of various kinds, but equally in the case of private houses and business premises, the aim of every architect of artistic susceptibilities when designing a new structure is to adapt it to its environment. In the central parts of Munich, as a consequence of this tendency, there are relatively few houses—at all events among those which are worth mentioning—that do not fall within



DECORATIVE PAINTINGS FOR A MUSIC-ROOM  
(In the possession of Herr Fr. J. Brakl, Munich)

BY PROF. FRITZ ERIKER

the sphere of influence of the baroque style of architecture, which has obtained a strong hold in South Germany. In the new thoroughfares on the outskirts of the city, however, architects have been able to indulge their fancy with greater freedom, and speculative builders especially, in their endeavours to outdo one another, have made a great display of costly materials and profuse ornamentation—or cheap substitutes designed to impart an appearance of affluence. In one of such roads Prof. Emanuel von Seidl has recently erected a residence for the art dealer Herr F. J. Brakl, and as the other houses in the road were for the most part characterless, he had no need to pay regard to local environment. He was able therefore to devote himself unfettered to the task before him—that of creating for his client, a man of artistic tastes and of a good position in life, a home in which both the æsthetic and the utilitarian requirements should be met as perfectly as possible. Both architect and client had previously been associated in connection with the erection of the latter's business premises, and Herr Brakl was able

therefore to leave much to the discretion of the architect, with whose methods he was familiar.

The exterior of the house presents a very agreeable aspect, the pale grey of the plaster forming with the green of the window-shutters and the dark grey of the roof-slates a pleasant colour-symphony, and with its complete absence of costly and ostentatious ornament it contrasts very favourably with other houses in the immediate vicinity. The roof, wholly unsymmetrical and quite peculiar in shape, is the distinctive feature of the house; its complete deviation from conventional forms of roof is not the result of mere caprice, but has been determined by entirely practical considerations. Small as the house looks from without, it is found to be surprisingly commodious within, a result due chiefly to the avoidance of passages and corridors which would have encroached considerably on the available space. The planning of the building is admirably practical and clear; and it has been so designed that all the rooms on the three floors are directly accessible from the



"THE ISAR: AN ALLEGORY"

FROM THE PAINTING BY PROF. FRITZ ERLERT  
(In the possession of Herr Fr. J. Brakl, Munich)





big reception-room — which serves also as a music-room—the harmonious character of the apartment is due to the carefully selected material used in it—mahogany furniture, dark blue striped wall-covering and window-curtains of the same colour.

On the walls are such masterpieces of decorative painting as Fritz Erler's allegories of the four elements, and over the door a series of lusty *Putti* by the same artist. As proprietor of the "Moderne Kunsthandlung," Herr Brakl has come into close relations with the artists of Munich and has been very lavish in acquiring works by them for the adornment of his home. Prof. Hengeler's river allegory, *The Isar*, decorates the well of the staircase, and is here reproduced with two other interesting works by contemporary painters which have found a congenial home here—a portrait of a little girl by Prof. Habermann, and Franz Hoch's *Serenade*, one of those exhilarating pictures

PORTRAIT OF A LITTLE GIRL.
 

 BY PROF. HUGO VON HABERMANN  
 (In the possession of Herr Fr. J. Brakl)

staircase well, which is so contrived as to admit of plenty of light and air. On the ground floor is situated the large reception-room, extending the whole length of the house, and the dining-room with its service lobby communicating with the domestic offices in the basement. The upper story is reserved for rooms of a more private character, while the attic story provides abundant accommodation for bedrooms and guest-chambers. Thus the entire arrangement of the house has been well thought out, and thoughtfully adapted to the social and personal needs of the occupants.

In the equipment of the interior Prof. von Seidl, who is averse to anything in the shape of mannerism, has succeeded in happily combining considerations of practical utility with beauty, comfort with luxury. He so designs his houses and his interiors that cultured men with a healthy feeling for art may feel at home in them. Thus in the

with which Munich artists are wont to decorate the halls where they forgather to indulge in dancing and other joyous recreations. D.

## ART SCHOOL NOTES.

LONDON.—The annual exhibition of selected work by students of the L.C.C. Central School of Arts and Crafts, held last month at Southampton Row, was conducted upon the lines of the preceding shows at the same institution. The arrangement was well enough, but as before there was nothing to guide the visitor or to help him to understand the motive or meaning of the exhibition. Most of the works were unmarked even by the name of the student. In quality, however, the exhibition was above the average level. It included a large and good collection of bookbindings; some attractive pottery of a simple kind; creditable examples of die-

## Reviews and Notices

sinking and seal-cutting, and many pieces of silver-smiths' and jewellers' work. The writing, printing, and etching sections also were well represented.

At the St. Martin's School of Art Mr. J. E. Allen's pupils showed in September the results of the work of the preceding session. The exhibition was particularly strong in modelling, the class for which is conducted by Mr. McCrossan, an artist who had the advantage of working for some years in the studio of Mr. Alfred Gilbert.

For some years the study of sculpture has been abandoned at the Slade School. In the days of Professor Legros the modelling classes were encouraged, and the practice of the art of the medalist in particular was one of the features of the school work. In the nineties a modelling class directed by Sir George Frampton was carried on for several sessions, but after his departure no successor was appointed till a month ago. A new teacher of modelling has now joined the Slade staff in the person of Mr. J. Havard Thomas, whose election, it may be hoped, signifies that the famous school in Gower Street will deal as seriously with the education of the sculptor as it has done with that of the draughtsman and painter. Mr. Thomas is best known as the author of the well-known statue of Lycidas, now at the Tate Gallery, the rejection of which made so much stir in the world of art in the spring of 1905. Mr. Thomas was one of the earliest supporters of the New English Art Club, and the honorary secretary of the movement of twenty-four years ago that had for its object the foundation of a "National Art Exhibition" as a rival to the Royal Academy. W. T. W.

### REVIEWS AND NOTICES

*The Post Impressionists.* By C. LEWIS HIND. (London: Methuen and Co.) 7s. 6d. net.—The expression of character and emotion has long been acknowledged to be the essence of artistic work. The painter who is able to see behind the veil of mere materialism, and to place upon his canvas some suggestion of the underlying or moving spirit of his subject, is the one who compels the highest admiration. It is equally true, however, that his craftsmanship must not be lacking. His sense of form and colour, the perfect training of his eye and hand, are absolutely necessary qualifications, for without them he cannot adequately record the subtleties of his brain-impressions.

Mr. Lewis Hind, in his efforts to distinguish what

he believes to be admirable in the work of the painters he classes as leaders of the Post Impressionist movement, unduly emphasises, we think, their power of "expression." Matisse, Gauguin, and Van Gogh as "expressionists" are incomparably inferior to Daumier, to Forain, or to Phil May. That they are not entirely lacking in this qualification goes without saying, for there is a certain brutal, immature display of character visible in the portrait of Matisse by himself, and in that of *Père Tanguy* by Van Gogh, both of which are illustrated in Mr. Hind's book; and this is sufficiently notable to command some attention from the connoisseur, but the clumsiness of their presentment must appal rather than appeal to the understanding of the cultured critic. As a matter of fact Gauguin and Van Gogh might be more correctly described as followers of Daumier than as leaders of Impressionism; but how immeasurably far they were behind their master in every artistic attainment may be realised by any student who will take the trouble to examine the subject.

Mr. Hind, in common with other writers on the subject, frequently finds much to admire in the "decorative" powers of the Post Impressionists. Among the numberless examples of their work very carefully examined by us in the Salons des Indépendants, we have seen very little that can lay any claim whatever to decorative value. The decorative quality of an object is largely due to a knowledge and sense of colour-harmonies and proportion, and the placing of well-considered masses in agreeable juxtaposition. In the work of Korin, of Koyetsu, and of Sotatsu we find these decorative qualities at their best, and even in the colour-prints of almost any of the older Japanese designers may be found work that is infinitely superior in its decorative qualities to that of the greatest master of the Post Impressionist school. An indiscriminate jumble of bright colours is not in itself decoration. The superb decorative value of a choice old Persian carpet was only obtained by the exercise of great artistic perception of colour-harmony and distribution. Without that perception—and to a large extent it is at its best instinctive—we get such examples of garish colour and parodies of decoration as may be seen to-day from the looms of Morocco and certain districts of Asia Minor. And it is to such latter-day productions that the best so-called "decorative" work of the Post Impressionists bears some sort of comparative relation.

If the Post Impressionists pose as "individualists," "expressionists," or "decorative artists," they



must be judged in accordance with their professions and their abilities. We have always endeavoured in *THE STUDIO* to take the artist's own standpoint, to find out his aims and his individual means of expression, and we can in some respects sympathise with the point of view taken by Mr. Hind in his work. But we cannot excuse in a painter incompetence, or the adoption of a pose in direct antagonism to the commonest necessities of his art. Painting, like literature and music, is allied to language, and coarse and inadequate expression is no more permissible in the one than in the others. Mr. Hind contends that beauty is not the aim of art, and, from the choice of illustrations which appear in his book, it might readily be imagined that he believes ugliness or deformity to be so. The perception and expression of truth in some one or more of its varied aspects is the great objective, and it is in that respect that the Post Impressionists so generally fail. We are told that Matisse "paints his sensations . . . to state that sensation he will use drawing and colour arbitrarily, caring little for accuracy and less for realism, so long as his emotion is expressed. His aim is to approach a fresh canvas as if there were no past in art, as if he is the first artist who has ever painted." In those few words Mr. Hind sums up the leading productions of the school. The pity of it is that the painters' sensations have in them so little that is worthy of recording, and their methods of expression are so manifestly crude. But as the apostles of what may not without reason be called the *apachism* of art appear to pride themselves on this want of refinement, this crudity of expression, there can be but little more to be said of their productions at the present time.

A striving to get away from the banality of the great mass of modern painting is in itself a legitimate effort, and it may be that much of what has been attempted by the Post Impressionists comes from a desire of attainment in that direction. To evoke a new expression of art is not in itself a thing to be condemned. The present unrest may eventually result in some notable achievement, and it may possibly happen that good will eventually come from the *bouleversement* of art ideas that the present movement has occasioned. But we may be quite sure that should some new and great genius arise from the ashes of the present-day incompetence, whether real or assumed, of Post Impressionism, he will be utterly guiltless of any charge that might be brought against him of crudity in thought and lack of expression, or of want of facility and power in execution.

*Irish Ecclesiastical Architecture.* By ARTHUR CHAMPNEYS. (London: G. Bell and Sons.) 31s. 6d. —Mr. Champneys has here done for Irish Gothic what Mr. Blomfield, for instance, has done for English Renaissance. Despite a somewhat disjointed style, which is not altogether worthy of his wide knowledge or of his subject, the author has done everything to make his book exhaustive. True that the title is perhaps a little misleading, for the subject-matter is strictly limited to Irish *Gothic* Ecclesiastical Architecture, and no more than a paragraph or two is given to anything built after 1500. But within these limits Mr. Champneys has shown himself a master. The illustrations which he has collected are quite admirable—very numerous and exceedingly well chosen. The discussions of such controversial points as the real significance of round towers, or the claims of Ireland to possess in the true sense a national style of architecture, are distinguished alike for their fullness and their impartiality. There is a useful bibliography, with many of those references to periodicals which are so valuable to the student, and almost a plethora of notes and appendices.

*Training of the Memory in Art.* By LECOQ DE BOISBAUDRAN. Translated from the French by L. D. LUARD. (London: Macmillan and Co. Ltd.) 6s. net.—In this book are included three pamphlets, "The Training of the Memory in Art," "A Survey of Art Teaching," and "Letters to a Young Professor—Summary of a Method of Teaching Drawing and Painting," written by Horace Lecoq de Boisbaudran, an artist and art teacher who approached educational questions from an unusually original and intelligent standpoint. Although his name as a teacher is hardly known in this country, he had for some thirty years in the middle of the nineteenth century a very considerable influence over art education in France, and some of the most eminent of the French artists of our time received from him the best part of their training. The foundation of his method was to develop from the first the faculties of observation and memorising possessed by the students who came under his direction, and to show how these faculties could be educated and brought under control. The precepts of de Boisbaudran can be heartily commended to the attention of every teacher who is anxious to make the best of the material with which he has to deal; they point the way to far better results than are attainable under any other teaching system.

## THE LAY FIGURE: ON THE NARROW MIND

"I wish it were possible to induce people to discuss artistic questions with calmness of judgment and reasonable breadth of mind," sighed the Art Critic. "It always seems to me such a pity that the matters which vitally affect the interests of art should be debated intemperately and in a fanatical spirit."

"But all artists are fanatics," cried the Man with the Red Tie. "They must have vehement beliefs and violent convictions if they are going to do work that counts at all. The broad-minded man will never make a success in art."

"That is rather a sweeping assertion," returned the Critic, "and one which, I think, is very much open to argument. But still, if I admit that the individual is justified in following fanatically the direction he has chosen in art, I do not see why he need have no toleration for the opinions of other people."

"Why should I be expected to tolerate opinions that I know to be absolutely wrong?" broke in the Young Painter. "Surely I ought to be consistent in my convictions."

"How do you know that the opinions of other people are wrong?" asked the Critic. "What special revelation has been vouchsafed to you that you should presume to regard yourself as infallible? The people with whom you quarrel say you are wrong: why should not their estimate of you and your convictions be the correct one?"

"Hush! Do not venture to dispute the verdict of the oracle," laughed the Man with the Red Tie. "Our young friend has, I am sure, convinced himself that he is on the right track."

"Of course I have," returned the Young Painter. "I have studied artistic questions very seriously, and I have investigated very closely the relative merits of the different schools of practice. As a result of this study I have chosen deliberately and conscientiously the path I am pursuing and which I feel leads most surely to the highest type of accomplishment."

"Oh! I am not casting any doubts upon your conscientiousness," said the Critic. "I am only suggesting that you are not the only serious student of the problems of art, and that plenty of other careful investigators have chosen quite as deliberately as you have the paths which they have followed in pursuit of the highest kind of attainment. Do you deny to them any right to con-

sideration simply because they are not going in your direction?"

"Well, naturally I do not think they are entitled to serious attention," replied the Young Painter. "They seem to me to have gone utterly astray and I do not count their work as in any way important or as possessing any artistic value. How would you expect me to like things which have none of the qualities that I am accustomed to look for in a work of art?"

"Here, I say!" exclaimed the Man with the Red Tie. "Do you really think that all the things you do not like must necessarily be bad art? What a sublime belief you must have in yourself!"

"That is just the point," said the Critic. "The unduly fanatical artist has such a vast idea of the rightness of his own judgment that he will not allow any one else a hearing. What would you think of the critic who based his own standard of taste upon his personal likes and dislikes, and who dismissed as of no account everything that he had not taken the trouble to understand? You would call him, I am quite sure, a narrow-minded and ignorant person who was presuming to follow a profession for which he was obviously unfit. Then what are you to say of the artist who shows himself to be equally incapable of forming an opinion about the value of any work which does not follow the particular fashion in which he happens to believe?"

"I should say that he has a good deal to learn," laughed the Man with the Red Tie.

"Quite so," agreed the Critic. "He has to learn to be tolerant, to be catholic, to be a broad-minded student of æsthetic principles, and to appreciate that there are in art endless possibilities of expression each one of which has its own claim to consideration. He has to realise that the way in which he elects to work is by no means the only one that is available, and that the men who do not take that way are not necessarily fools or knaves who are striving malignantly to subvert artistic truths and lead art lovers away from the path of righteousness. He has to acquire just that measure of common sense that will allow him to perceive how many directions there are in which the artist can use his personality wisely and with nobleness of purpose."

"And suppose he does not want to learn all these things," said the Young Painter, "and that he is satisfied with his carefully formed convictions."

"Then I should say he is past praying for," replied the Critic.

THE LAY FIGURE.





## JOSEF ISRAËLS: THE LEADER OF THE MODERN DUTCH SCHOOL.

THE death of Josef Israëls at the great age of eighty-seven, which took place on August 12th last at The Hague, removed the last and perhaps the most prominent of the great painters whose names will always be associated with the Modern Dutch School. It is true that wonderful magician of the brush, Matthew Maris, is still with us, but, except by accident of birth, he can hardly be said to belong to the small group of which his brother James, Mauve, Bosboom, and Israëls were the most distinguished members; nor can his influence be readily traced in the work of his contemporaries in Holland. Undoubtedly it is mainly to the four artists just mentioned that we owe the remarkable revival which has taken place in Dutch painting and has restored Holland once more to her former eminent position in the world of art.

The part which Israëls played in this revival was an important one, and in order better to understand his art it is desirable to recall the circumstances which surrounded this regeneration. Although to a large extent the outcome of it, the revival of the Dutch School of Painting was brought about without any of the stirring elements which accompanied the Romantic Movement in France. During the eighteenth and the first half of the nineteenth centuries painting in Holland had been on the decline. Like that of France just previous to 1850, it was cold and uninspired, and void of all the rich vitality which characterised the work of the great seventeenth-century Dutchmen. Stirred by the example of their brother artists in France the younger painters of Holland strove to raise their art to a higher level. They awoke, as it were, to the sense of beauty in nature, and with this awakening came a desire to render with truth and simplicity the peculiar characteristics of the scenes and life of their country. And the fact that they thus sought inspiration in

their immediate surroundings accounts in a large measure for their limited range of subjects.

The true nature of this awakening is well exemplified in the change which it wrought in the work of Israëls. His early studies had been carried on under the direction of Jan Kruseman in Amsterdam, a fashionable artist possessing very little real ability. Then for two years he was in Paris, where he entered the atelier of Picot, the historical painter, a pupil of David. From there he went to the École des Beaux-Arts, where he came under the influence of Delaroche, and finally he returned to Holland. The result of this training may be seen in his early works, mostly of an historical or dramatic character, which reveal very little artistic merit, and display most of the failings which characterised the work then being produced in his country. It is indeed difficult to trace in these early pictures any signs of those splendid qualities which we find in the best works of his maturity.



"THE YOUNG WIFE"

FROM THE OIL PAINTING BY JOSEF ISRAËLS  
(By permission of Messrs. Wallis and Son)

## Josef Israëls

It was during a visit to the little fishing village of Zandvoort that there was first revealed to him the hidden beauties of the humble life of his countrymen, through which he was at last to find the means of expressing his real self. From that time his art developed on natural and one might add national lines—for Israëls was undoubtedly a great factor in the development of the art of his country. His early training, based on academic tradition, was of little use to him now, indeed the defects which may be detected in some of the works he produced during the following few years can almost invariably be traced to it, and it was not until he had entirely thrown off the influence of Kruseman and Paris that he really "found" himself in those impressive portrayals of lowly life, teeming with human sentiment, with which every one is familiar.

It is with these productions of what may be called his middle and later periods that we are chiefly concerned here. And let us say at once, much as we admire many of his finest works, displaying as they do a remarkable individuality and undoubted ability, it is impossible to accept as great achievements every picture which Israëls produced. Indeed there are canvases hanging in public and private collections which add but little lustre to his great reputation. When we consider his enormous output during the last fifty years of his life, and that he continued to paint right up to the time of his death, this is hardly to be wondered at. But the most apparent weaknesses may generally be attributed to his early training or lack of training. At the close of his student days we find his work lamentably deficient in those qualities which are associated with the old Dutch masters: fine draughtsmanship, masterly technique, keen powers of perception, and a fine sense of colour. Jan Veth, one of Israëls' most ardent admirers, adequately summed up these deficiencies when he said: "It is wonderful how, with so little power of precise perception, this painter of real life has

grown to be so great an artist. A piece of actuality clearly seen, line for line, tone on tone, with a that is cognisable—sheen and shadow, rigidity and softness, pliancy and solidity—is to be found in perfection in almost every old Dutch master but will be looked for in vain in Israëls' deep impressive pictures. To appreciate him rightly is necessary to keep this difference clearly in mind. But the difference between the modern Dutchman and his matchless predecessors goes further than this; the old Dutch painters, with all their amazing accuracy of eye, had also a well-tested technique. Not only is Israëls devoid of that keenness of vision—in vain do we try to discover any system in his harmonious treatment and tentative technique—



"ON THE DUNES"

FROM THE WATER-COLOUR BY JOSEF ISRAËLS  
(By permission of Messrs. Scholtens and Son)



"PANCAKES." FROM THE OIL  
PAINTING BY JOSEF ISRAELS



## Josef Israëls

but the handling in any fine and genuine work by him is inscrutable. The choicest pictures by this master are painted in a truly mysterious way, simply by the nervous vigour of an untaught hand: with heavy sweeping shadows and thick patches of paint, which stand out in a wonderful mixture of sharp relief and dim confused distance; with broad outlines and incisive emphasis."

Here we have a clear statement of facts which any unbiased student of Israëls will find it difficult to refute. In spite of the limitations for which his lack of sound training was mostly responsible, often violating principles which most artists hold sacred, selecting as his motifs subjects which, under ordinary circumstances, would prove a bar to popularity, Israëls, by his own peculiar methods, became the acknowledged leader of his national school, and won fame far beyond his own country.

To his second, or what has been called his transition period belong most of those pictures of fisher-folk, children playing by the sea, and young girls seated on the dunes knitting, which doubtless brought him many admirers. But his first great success outside his own country was attained when

the famous *Shipwrecked Mariner* (opposite) was exhibited at the great International Exhibition held in London in 1862. This large and impressive work (now in the National Gallery, London) gave some indication of the lines on which his art was really developing, and proved to be the forerunner of a series of canvases portraying the stern realities of the life of the humble Dutch peasant and fisherman. Thenceforward the "joy of life" seldom brightened his canvases, though toward the end of his career the subjects he selected became less sad and harrowing.

It has been the custom in some quarters to refer to Israëls as "the Dutch Millet"; though apart from the fact that both masters found their chief inspiration in the humble life of their country, there is very little justification for this appellation. Their technique and treatment of subject are in no way comparable, while the heroic methods and masterly draughtsmanship of the Frenchman have no counterpart in the works of Israëls. Moreover they approached their subjects from different standpoints. Born of peasant parents Millet's sympathies were ever with his own people. H



"ROUGH WEATHER"

FROM THE OIL PAINTING BY JOSEF ISRAËLS  
(By permission of Messrs. Scholtens and Son)





"THE SHIPWRECKED MARINER." FROM  
THE OIL PAINTING BY JOSEF ISRAELS

*(In the National Gallery, London)*



"GRIEF." FROM THE OIL PAINTING BY JOSEF ISRAËLS

## *Josef Israëls*



"WAITING FOR THE BOATS, SCHEVENINGEN"

FROM THE OIL PAINTING BY JOSEF ISRAËLS  
(By permission of Messrs. Wallis and Son)

led their life and knew what it meant to feel the touch of poverty. Israëls, on the other hand, who was born and lived amidst comparatively comfortable surroundings, had to acquire his knowledge of the lives of the peasants and fisher-folk by excursions to their homes. It is not suggested

that his sympathies were not with these humble people whom he delighted to portray, but they could never mean to him what they meant to Millet.

The dominating features of Israëls' art, as displayed in his third and greatest period, are essentially



"WEARILY HOMEWARDS"

FROM THE OIL PAINTING BY JOSEF ISRAËLS  
(By permission of Messrs. Wallis and Son)

## Josef Israëls

his own. The tightness which is so apparent in his earlier pictures gradually gave place to a freer handling, until he finally acquired a remarkable looseness of touch which is one of the most prominent characteristics of the work of his maturity. Here we find no trace of his early academic training, no suggestion of the conventional, but a phase of an individual technique eminently suited to the moods and aims of the artist. The searching accuracy of drawing and brilliant execution of the old Dutch painters, such as Vermeer and Peter de Hoogh, did not appeal to him, and Rembrandt is the only master who appears to have influenced him. Like his great progenitor, Israëls made a special study of the treatment of light and shade in their relation to colour, and in this respect he had no rival amongst modern painters. Referring to this important feature in Israëls' art Max Rooses has said: "He brought about a revolution in painting by reforming the part played by light and colour: these were no longer independent in their strength and brilliancy, but mingled, dissolved, melted into a whole, in which all is equal, all is adequate, nothing dominating, nothing yielding."

But perhaps the keynote of Israëls' success may be found in the fact that in his pictures subject and surroundings are always in harmony. To him every theme should have its own peculiar setting;

and thus he would place his melancholy figures in a room lit by the dim flame of a candle, or the tempered light from a window, and he would clothe them in an atmosphere of grey and somber tones. And again, when he depicted children sailing their toy-boat in the sea, the scene would be bathed in sunlight and the colours would assume lighter and more joyous hue, to suggest the happiness of childhood. Let us take as an example the picture *Honoured Old Age*, illustrated on p. 98, with the figure of the old woman warming her hands over the fire. The failing light coming through the unseen window, the deepening shadows, the stillness of the figure, all suggest the evening of life, in this case obviously a life of struggle and privation.

In the adaptation of the various elements of his composition one to the other, the blending of light and shade, the harmonising of colours, the subtle graduating of tones, and the avoidance of discordant notes or striking passages likely to interfere with the general unity of the whole, Israëls has worthily upheld the finest traditions of his national art. Here we have the true explanation of his affinity to the seventeenth-century Dutchmen. In the selection of his principal subjects he showed little in common with them—for they seldom concerned themselves with sorrow and mourning, though the



"THE CROFTER'S PATCH"

FROM THE WATER-COLOUR BY JOSEF ISRAËLS



"MOTHERLY CARE." FROM THE OIL  
PAINTING BY JOSEF ISRAËLS

*(By permission of Messrs. Wally and Son)*



"HONOURED OLD AGE." FROM THE  
OIL PAINTING BY JOSEF ISRAELS

*(In the Collection of John  
Reid, Esq., of Glasgow)*

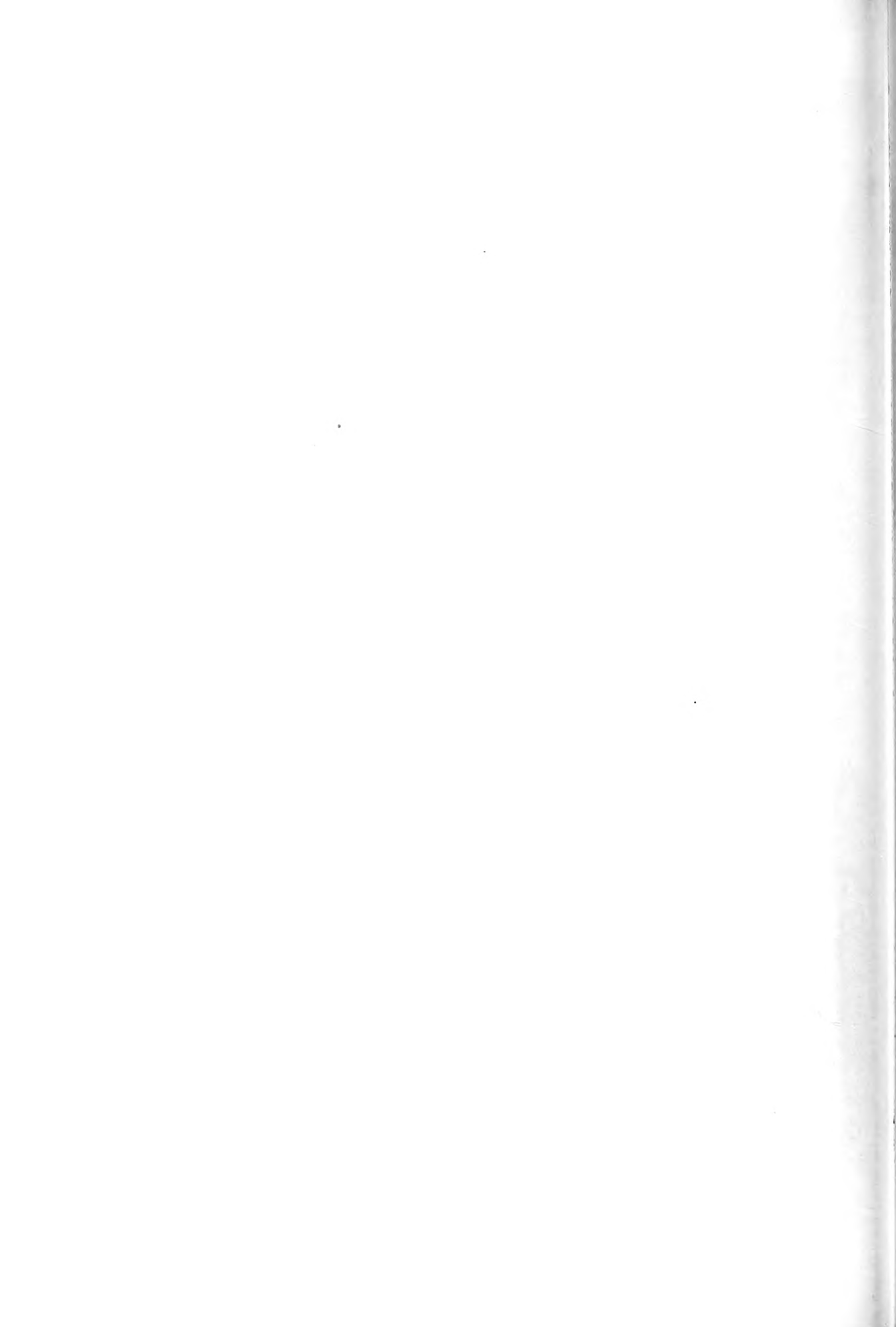




*(In the possession of  
Dr. C. G. T. van der Vliet)*

CRAYON STUDY FOR "HONOURED  
OLD AGE." BY JOSEF ISRAELS.





## Josef Israëls

squalid side of life often provided them with themes—while his technique was essentially original. Indeed the methods he adopted in order to obtain his effects were as mysterious as they were varied. Mr. Frederick Morton has truly said of him that “he worked by intuition, and groped uncertainly, laboriously towards a desired end. That end was invariably attained, but its attainment was due not so much to the man’s comprehension and mastery of the means at the disposal of the painter, as to his devotion to a purpose and his willingness to struggle with a problem until he had mastered it to his satisfaction.” When at work his subject seemed to absorb him and his energy and enthusiasm were unbounded.

“An artist must possess two qualities,” Israëls once said to the writer, “sentiment and the power to paint. One is of no use without the other, though the greater of these is sentiment, for an artist cannot successfully paint a subject which does not possess his sentiment. The sea, for instance, will form the sentiment of one painter, and his pictures will appeal to any one possessing that same sentiment.” A careful consideration will convince one of the truth of this interesting assertion, interesting because it gives a clue to one of the chief causes of Israëls’ success as a painter and his world-wide popularity. In most of his important canvases human sentiment is the underlying force which, in its direct appeal to the emotions, has given him a remarkable hold on his

public. In his conception of humble life he saw beauty in all its phases, in its poverty, privation and sorrow as well as in its joys; and that he should select as a theme for the majority of his works the pathetic side is but a proof of his intense human sympathy. The lot of those born to suffer at the hand of fate touched him profoundly, and in portraying their sorrows he gave evidence of his unaffected sincerity.

Reference to Israëls’ essays in portraiture has so far been avoided for two reasons. First, because the majority of his portraits were executed during the earlier part of his career, while we are concerned here more particularly with the productions of his maturity; and secondly, because this phase of his art was dealt with a few months ago in these pages in an article by Professor Max Eisler on “Modern Dutch Portraiture.”\* The fact that Israëls painted quite a number of portraits is little known outside his own country, though his earliest efforts were entirely confined to this class of work. It should be remembered, too, that during his training under Kruseman he had every inducement to develop in this direction, for Kruseman was one of the most popular portrait-painters of his day in Holland. It is to his credit that he encouraged his pupil to study the works of the Old Masters; and Israëls’ early impressions of the portraits of Rembrandt, Van Dyck, Franz Hals, and Van der Helst, related in the article mentioned,

\* THE STUDIO, March 1911.



“POTATO GATHERERS”

FROM THE OIL PAINTING BY JOSEF ISRAËLS

(By permission of Mr. A. Preyer)



"WORK"

FROM THE WATER-COLOUR BY JOSEF ISRAËLS

are particularly interesting as showing the exceptionally keen appreciation which he displayed of the splendid qualities of these great works, even when his whole training was being conducted on lines entirely opposed to the teachings of the old Dutch and Flemish masters of portraiture. Professor Eisler has very aptly quoted Israëls' own words: "In Rembrandt alone did I find that breadth and freedom of execution which was lacking in all the others, and which in the atelier of my master (Kruseman) was strenuously tabooed. And if Franz Hals' bold brush-work made a deeper impression on me than the methods of other masters, yet even that paled before Rembrandt's incomparable colour-effects."

Israëls' *Eleazar Herrschel*, now in the Stadt Museum at Amsterdam, painted when the artist was only twenty-two, is one of the best known of his earlier portraits; but one of his finest efforts in this branch of painting is the *Hellweg* portrait, executed about 1860 and now in the Rijks Museum at Amsterdam, where also hangs his portrait of the actor Veltman. It is a curious fact that with the exception of his wife and daughter Israëls painted practically no female portraits, though to enumerate the names of his men sitters would involve quite a lengthy list.

It is impossible to consider here the influence of Israëls on the contemporary art of his country. But amongst his many followers he numbered several well-known painters, of whom the names of Albert Neuhuys, J. B. Blommers, and Adolf Artz immediately come to mind. These men have attained considerable success both in Holland and elsewhere, but their pictures lack just those qualities which distinguish the finest works of Israëls from those of his followers.

The reproductions which accompany this article illustrate the more important phases of Israëls' art. Reference has already been made to *The Shipwrecked Mariner* (which was presented to the National Gallery, London, by the family of the late Mr. Alexander Young) and *Honoured Old Age*. *Grief* is one of the artist's best-known works, and *Motherly Care* and *Pancakes* represent the high-water mark of Israëls' painting. The crayon study for *Honoured Old Age* will be particularly interesting to the student; while the reproduction in colours, which forms the frontispiece to the article, is also worthy of attention.

E. G. HALTON.

\*.\* The Editor desires to acknowledge his indebtedness to the owners who have kindly allowed their pictures to be reproduced in this article.

PICTURES AND ETCHINGS OF  
THE HON. WALTER JAMES, A.R.E.  
BY MALCOLM C. SALAMAN.

IN a memorial article on the great Italian painter Giovanni Costa, published in *THE STUDIO* in 1903, the sympathetic writer suggested that a "study of the other artists of the Etruscan School founded by Costa would afford much interesting matter," naming among these in England the late Lord Carlisle, Sir William Richmond, the late Ridley Corbett, and the Hon. Walter James. Now the time is ripe to speak of Mr. James by himself, to consider the achievement of his art: for, if a study of his work eight years ago would have proved interesting, how much more so must it be to-day when, independent of any group or school of painters, he stands by himself, definitely an artistic personality, master of his own pictorial vision, master of his own artistic expression? Nor is it too much to say that at the present time we have no truer or more expressively individual artist interpreting English landscape on canvas or copper-

plate. That his art was sympathetically and beneficially influenced by Costa, directly, and by him indirectly through the nearer disciple, that poetic painter Corbett, Mr. James is proud and grateful to acknowledge. Having learnt the painter's craft, and learnt it thoroughly, from Davis Cooper, a respected old animal-painter, he found the spirit and manner of Costa's art most congenial to the development of his own. The Italian master's influence encouraged in him a broad romantic vision of landscape—the vision that, grasping all the pictorial essentials which make for beauty and interpret the spirit and character of the place, finds in these essentials of form and atmosphere the poetic significance of the scene. But always naturally an out-of-doors man, Walter James has been all his life an intimate lover of the hills and the moorlands, the burns and the woodlands; so in his temperament the sportsman and the artist elements have agreed harmoniously, and from the beginning his outlook as a landscape-painter has been his own, his selection of subject being guided ever by a fine artistic feeling for design. And just as Costa painted



"THE FRINGE OF THE WOOD"

FROM AN ETCHING BY THE HON. WALTER JAMES, A.R.E.



"NORTHBOURNE ABBEY GARDEN"

FROM AN ETCHING BY THE HON. WALTER JAMES, A.R.E.

the sombre pictorial poetry of the Roman Campagna or the Carrara Mountains with that large impressive simplicity which governed his art and stamped his style, Mr. James has looked pictorially in his own way at the noble lines and spacious undulations of his beloved Northumbrian moorlands, with all their vast and lonely dignity, their desolate beauty: and, reading in them the poetry of light and shade and colour that the northern skies write there in lyric or epic form, he has interpreted them with almost filial affection and with a directness, breadth and simplicity worthy of the great traditions of English landscape-painting, yet with a sense of style entirely individual.

Mr. James knows the bold expansive Northumberland country as intimately as Constable knew the gentler, homelier landscape of Southern England, or as Crome knew his rustic Norfolk, and, when he leaves his London home and studio in South Kensington, he responds to the call of a second, and perhaps more deeply rooted, home in the midst of the hills and dales, "away from everywhere," except where nature, for the most part

in her wild and spacious aspects, reveals herself in elemental moods. There Mr. James finds material for nearly all his pictures, and sketches or paints or etches in the open, direct from nature. There he has learnt to know the skies as intimately as the land, to distinguish between the characters of northern and southern skies, to understand the forms and ways of clouds, and how they play with light and shadow and govern the lines and hues of the country, so that he can compose sky and landscape into one harmonious whole, as all landscape art should do. In this Mr. James is entirely at one with Constable when he said that the "landscape-painter who does not make his skies a very material part of his composition neglects to avail himself of one of his greatest aids." Mr. James never neglects this; on the contrary he realises, with the great English master, that in every class of landscape the sky is "the keynote, the standard of scale, and the chief organ of sentiment." Indeed, so important a part in his pictures does the sky invariably play, he will often allow its character to dictate the medium he shall



"MOORLAND," FROM AN ETCHING BY  
THE HON. WALTER JAMES, A.R.E.



"AFTER THE RAINSTORM." FROM AN ETCHING  
BY THE HON. WALTER JAMES, A.R.E.



*Hon. Walter James, A.R.E.*

employ, whether oil or pastel, a medium that he uses very frequently and with favour, especially for the rapid rendering of the transient influences of light and shadow.

Now, in the splendid *Cheviot, the Hills Above*, Mr. James has used pastel with masterly effect for what is primarily a sky-picture. It is a great October sky, with big white, grey and blue clouds sweeping moistly across a plane of deep blue space, some in forms like wild Atlantic waves breaking into foam, while in the far distance, across a serene plane of turquoise blue, calm white clouds are floating low. On the moorland foreground the grass and heather spaces are shadowed or lightened by the capricious movements of these great clouds. In the middle distance a brilliant patch of light shows up a characteristic moorland road undulating away; near at hand a heavy local hower is falling, and beyond is the splendour of great dark hills with distant Cheviot commanding the scene in purple dignity. Here, in this fine picture, earth and sky are shown in true relation, the sky dominating without being unduly obtrusive,

and pastel here thoroughly justifies the bold, rich manner of its use. It is the medium too of *The Sills Burn*, which we also reproduce, and it renders very happily the play of light and shadow over the warm hues of the bracken and the rowan-trees, under a bright turquoise sky with flaky clouds.

Mr. James is so close and intimate an observer of nature that he sees colour with a very subtle sense of its infinite gradations of tone under varying light. So he is a very true colourist, and he has the gift of persuading one of his truth. Take *The Marches*, which we represent in colours; who but a very subtle colourist, with an unerring eye for tones, could have treated those successive planes of hilly moorland so as to convey that infinite sense of distance? From the little pool in the marshy foreground one's eye is carried across the valley of the North Tyne into Cumberland, with Cross Fell in the distance, and one feels that just so must this spacious northern landscape have looked under that light and vapoury July sky, in which the clouds take shape and move in harmony with the land. And this natural



"THE SILLS BURN"

FROM THE PASTEL BY THE HON. WALTER JAMES, A.R.E.



"THE KNOWE"

FROM AN ETCHING BY THE HON. WALTER JAMES, A.R.E.

truth of colour, of tone, of form, indeed of the whole pictorial aspect and sentiment of the scene, one feels, too, in such masterly pictures as *Northumberland Moors—Autumn*, *Simonside*, and the *Cavalcade*, so full of romantic suggestion, with the dark crags on the Roman wall; in the beautiful, restful river scene, *The Rede at Elishaze*, with its rich August tones, and the light on the distant Border hills; in the charming *July Evening*, and such distinguished things as *Old Pines on the Moor*, *Northern Pastoral*, a finely composed picture rich and harmonious in colour, and a splendid study of birches and rowans, trees of which Mr. James knows their every secret, and which he has introduced so impressively in his weirdly beautiful picture of *The Three Ravens*, illustrating the old ballad of "the new-slain knight."

Mr. Walter James seldom makes drawings in water-colour, but he uses that medium often as a ground over which to paint with translucent effect in oils. For sketching out of doors, however, he finds very happy and fertile expression upon the copper-plate: indeed, although he did not begin seriously to work with the needle until he had thoroughly matured his art as a painter, etching has now become with Mr. James a very important form of his artistic work. He learnt the etcher's craft from Sir Frank Short, R.A., and, thanks to the teaching of that past-master of the art, aided by the facilities afforded by the School of Engraving at South Kensington, he has acquired a sure command of technique, through which he is able to express his art with as much individuality of out-

look and distinction of style as he does through the medium of the paint-brush or the stump of pastel. So we have in his etchings the same pictorial largeness of vision, the same fine decorative feeling for composition, the same spacious sense of atmosphere, the same vitality that distinguish his pictures. The long lines and undulations of the Northumbrian moorlands appeal, of course, to the eye of the true etcher, and Mr. James, being a true painter-etcher, sees also how the forms of the clouds of the great northern skies will make noble pictorial patterns upon his copper-plates, while suggesting the whole truth of the scene. How successfully he has seen this is shown by the impressive *Moorland* and *After the Rainstorm*, reproduced here, as well as by *The North End of Watling Street*, *The Wire Fence*, *Summer Afternoon on the Moors*, *Sewingshie Crag*, and those two powerful dry-points, *The Hue Crag—Northumberland*, and *Evening Calm*. The stems and branches of trees, of course, suggest by their lines and patterns rich material for the etcher, and Mr. James, with his masterly knowledge of the structure and growth of trees, and a true appreciation of their beauty, has made them the subject of some of his best etchings. The graceful *Rowan on the Hillside* has already been seen by STUDIO readers in association with the work of the School of Engraving,\* and here are reproductions of *The Fringe of the Wood*, in which the rhythm of line is particularly happy, *The Knowe*, *Redesdale Birches* and *Northbourne Abbey Garden* in its wintry aspect. I would like to draw the attention of

\* See THE STUDIO, May 1911, p. 289.



“CHIEVIOT, THE HILLS ABOVE.” FROM THE  
PASTEL BY THE HON. WALTER JAMES, A.R.E.

## Old Japanese Folding Screens



"REDESDALE BIRCHES." FROM AN ETCHING BY THE  
HON. WALTER JAMES, A.R.E.

collectors also to *Larches on the Huel*, *Pine Trees on Tod Lane*, *The Bather*, an appealing soft-ground etching, *The Little Burn*, and *Birch and Rowan*—and let me add *Rooks in the Garden*. When collectors know these beautiful things better, I am confident that, amid all the etchers' work being done to-day, a very distinguished place will be accorded to the plates of the Hon. Walter James, A.R.E.

M. C. S.

## OLD JAPANESE FOLDING SCREENS. BY PROF. JIRO HARADA.

IN an artistic country like Japan, Europeans are often surprised to find so few objects of art that are used to decorate the room, and to note the almost total absence of furniture of any kind. They will find in the room of an ancient house reputed to contain a large collection of treasures merely a *kakemono* (a hanging picture), or a pair of them, adorning the wall of the *tokonoma* (the recess in a Japanese guest-room), with a vase of flowers arranged in an artistic style, and perhaps a *gaku*

with a sketch or a few words of poetry placed on the wall near the ceiling, as is usually the case—but the bulk of the treasures are stored away in the godown waiting for their turn to appear. There may indeed be one or two other objects in the room, but whatever object of use may be found there will generally be a work of art. And nothing has assumed such an important position in the Japanese house among these few objects that are ornamental as well as useful as the *byōbu*, or folding screens, which are now admired so much in the West in many varying forms and types.

*Byōbu*, the Japanese name for these screens, is made up of two words: *byō* meaning to avoid, and *fu* (*fu* becomes *bu* when combined with another



PANEL OF FOLDING SCREEN MADE OF  
IVY FIBRE CLOTH. IN THE SHOSO-IN  
REPOSITORY  
(From "*Toyō Shikō*")



"THE MARCHES." FROM AN OIL PAINTING  
BY THE HON. WALTER JAMES, A.R.E.



## Old Japanese Folding Screens

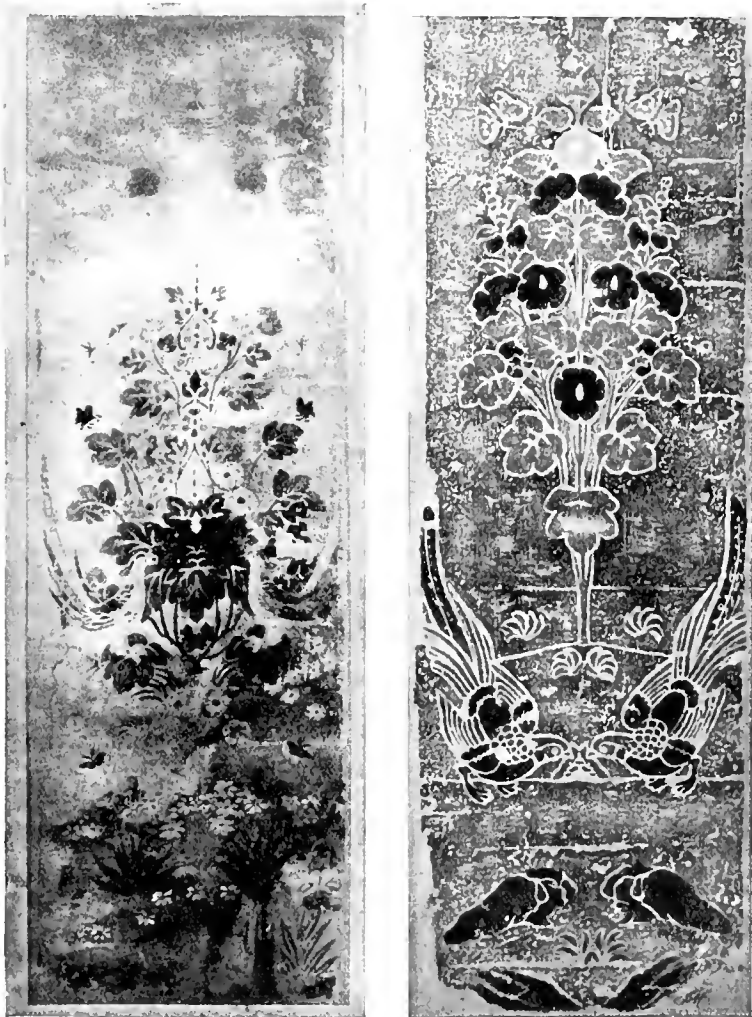
word preceding it) meaning the wind. *Byobu* is only applicable to the folding screens, the others, of one leaf set in a frame and standing on feet, being known by the name of *tsuitate*, which are now very commonly found in the *genkwan*, the room at the entrance to a Japanese house, to obstruct the view to the interior. Screens were originally used to shut off wind either in the house or outside and seem to have been introduced into Japan either from China or Korea.

Among different kinds of screens that have been mentioned should be made of a large size, generally nine feet in height, and consisting always of eight panels. These were used in camps and on the battlefield by high military officials, and were called *jin-byobu*, *jin* meaning a camp or encampment. They were used most frequently in the Ashikaga and Tembun periods, but it is on record that they were sometimes used even so late as during the Tokugawa régime. In direct contrast to these, we may mention a low screen only about two feet in height, but made up of eight or ten panels, known as *koshi-maki byobu* (*koshi-maki* is made up of two words: *koshi* meaning reins, and *maki* meaning to wrap round or to surround), or simply *koshi byobu*, and used exclusively at the back of noble persons, when seated. This style of screen seems to have come into use in the time of the Taiko and to have continued into the Tokugawa régime. There was another dwarf kind known as *furo-saki byobu*, in two leaves, used to shield the *hibachi*, or brazier, and to hide the kettle from the guest in the *cha-no-yu* or tea ceremony. Still another variety of small-sized screen is the *makura byobu*, or pillow screen, placed near the head when sleeping in order to keep off the draught. Reverting to the larger kind of screen, it may be mentioned that there was one kind so

large as to be mainly used to cover a whole wall.

It is most usual to find *byobu* of six panels, though those of four panels are not uncommon, while those of eight panels are rare. Screens of two panels, the leaves being ordinarily wider than those in the larger specimens—which are said to be of a later introduction—are often met with.

Screens are still used quite commonly in Japan, though not to the extent they were in former times. There are some festivals, such as the Tenno *matsuri* of Nagoya in June, and Gion *matsuri* of Kyoto in July, which are sometimes called screen festivals because it is customary for the people to place their valuable *byobu* in their front rooms during the festivals so that they can be seen from



TWO PANELS OF A SIX-FOLD SCREEN IN THE SHOSO-IN REPOSITORY  
(From "Toyoi Shiko," by courtesy of the Shimbi Shoin Co.)



## Old Japanese Folding Screens

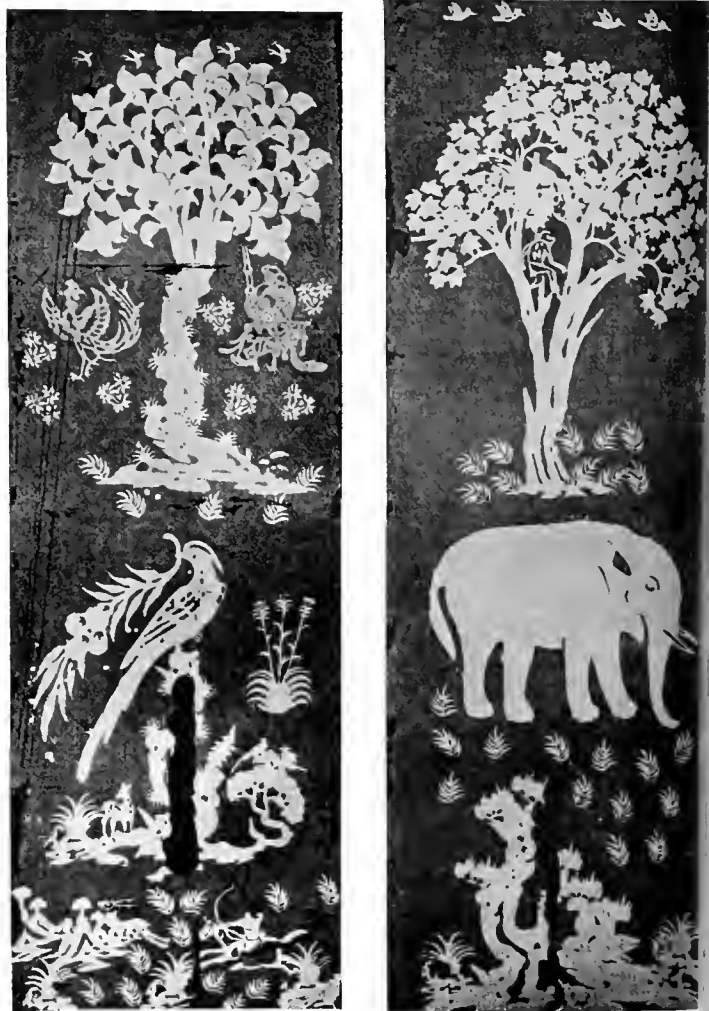
the street. *Byōbu* have had their place among the indispensable articles on various ceremonial occasions. It has been customary, for instance, at the wedding ceremony to use silver or pure white paper *byōbu* with such felicitous designs as a stork and turtle, or pine, bamboo and plum, since the time-honoured custom and traditions of our country have made the people look upon these things as omens of happiness. Plain white screens were also used in celebrating the birth of a child or on the occasion of *seppuku* (self-despatch) by a samurai. These screens were undecorated with painting or designs of any kind. The custom of inverting screens at the time of a funeral is still practised by many people. It is recorded that the Shogun Iyemitsu had the famous artist Matabei brought to Yedo to paint *byōbu*, *makimono* and the like, which were to be a part of his daughter's dowry when she was married. For a long time the custom of including *byōbu* and other paintings in the dowry prevailed among our people.

Although in olden times screens were constructed on the same lines as they are to-day, it is certain that they were much heavier in construction. In the earlier stages after their introduction into Japan, they used to be large and comparatively clumsy, some of their "bones"—as the spars of the framework were called—being quite two inches thick. The older ones could only be folded in one way, as in place of hinges a piece of leather covered with cloth was generally fastened to the frame. Sometimes bamboo or wood laths were nailed on to the leather to add to its durability.

These strongly built *byōbu* generally consisted of four, six, or eight panels, and excellent specimens of the Tempyo period are to be found in the wonderful Imperial collection of ancient art at Nara known as the Shoso-in Repository, which contains, among other priceless treasures, one hundred folding screens, twenty-one of them

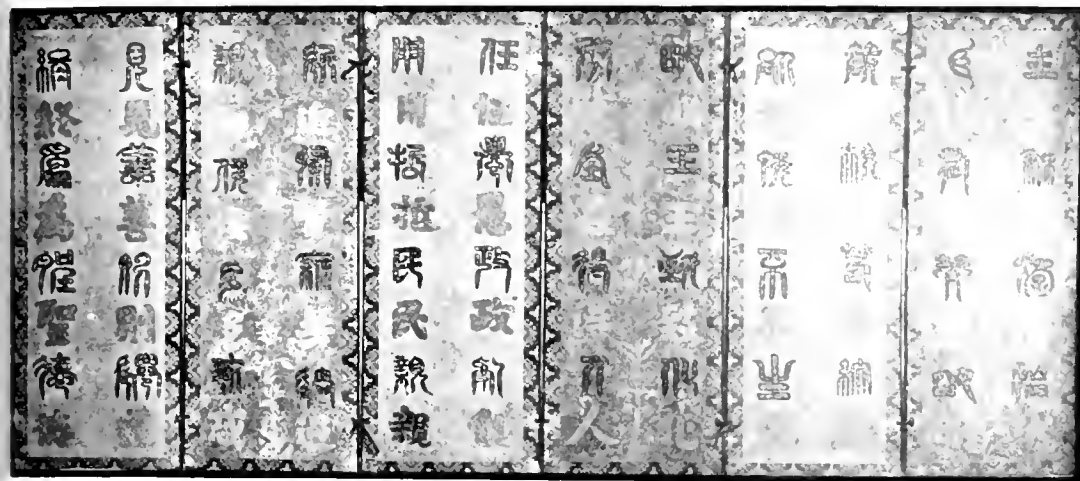
being described in the catalogue as decorated with pictures, three with birds' feathers, one with paintings of birds, while sixty-five are specified as being made of bark fibre fabric, and ten of ivy fibre fabric. Among them are also found some after the Tō style (that of the Chinese Tang dynasty, 618-967), which seem to be of later production and which have cord hinges in place of leather. An excellent example of this style may also be seen in the Seiryoden, one of the Emperor's palaces in Kyoto, and also at temples in Nara.

The older screens were covered with silk or other fabric upon which pictures were painted or pasted. Some authorities claim that the custom of mounting pictures on screens existed before the people took to making them into *kakemono*. There seem to have existed in Japan also screens of

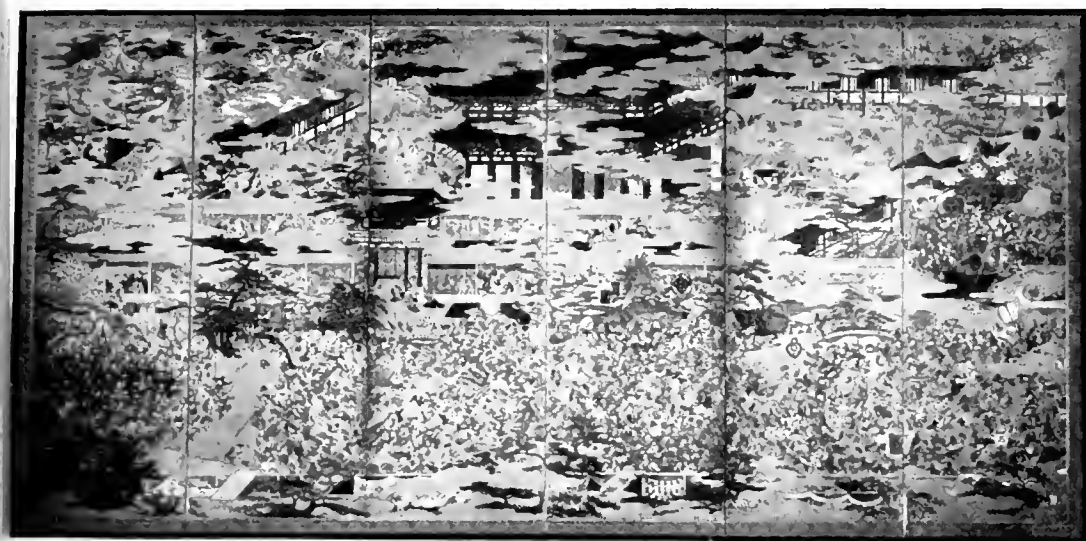


TWO PANELS OF A SIX-FOLD SCREEN IN THE SHOSO-IN REPOSITORY  
(From "Tōyō Shikō")

## Old Japanese Folding Screens



SIX-PANEL SCREEN WITH CHINESE SEAL CHARACTERS WORKED IN BIRDS' FEATHERS. IN THE SHOSO-IN REPOSITORY AT NARA  
(From "Toyei Shiko")



SIX-PANEL SCREEN : "THE TOYOKUNI FESTIVAL" ATTRIBUTED TO IWASA MATABEI (1578-1650)  
(In the possession of Marquis Hachisuka)

conquered wooden panels, as in China. Gold and silver leaves were used to cover the surface from comparatively early times either with or without decoration. Although embroidery is known to have been employed for years as a decoration, it has never been applied to screens to the extent it is now. Cut-velvet, *yuzen* dyeing, and carved and laid work are almost exclusively used for screens to satisfy the demand outside Japan.

The Koreans, who produced very strong paper, were responsible for a great improvement in screen-making. They introduced hinges made out of paper and first used that material instead of silk for covering the whole surface, as is usual to-day.

The manufacture of screens seems to have been brought to a high state of development in Korea, and there is evidence to show that at one time screens as delicate in workmanship as those now in use in Japan were produced by the Koreans, though these were preceded by a much stronger and more clumsy make. However, the characteristic Japanese screen, somewhat akin in style to that of the present day, is recorded to have been first manufactured in Kyoto in Ashikaga times, in the middle of the fourteenth century, although a clumsier kind had been made much earlier.

The custom of using paper hinges was speedily introduced into Japan and China, but in the latter

## Old Japanese Folding Screens

country did not have much influence upon the prevailing use of metal and cord hinges, since it was not easy for the Chinese to obtain strong paper. The custom of substituting paper for silk and other fabrics on the frame itself was also followed in other countries, and certain changes thereafter became noticeable both in the decoration of screens and the uses to which they were put. In Japan their use began to be more or less confined to houses, although they continued to be employed out of doors until the time of Taiko Hideyoshi, whose famous collections of hundreds of *hyōbu*

were used to line the road on occasions of State ceremony. As the frames tended to become slighter with the growth of their use indoors, it was customary to use a wooden support. Later on, even for the screens in the house, *hyōbu basami* (*basami*, derived from *hasamu*, meaning to place between or to clasp) made of metal or porcelain were devised to keep them steady.

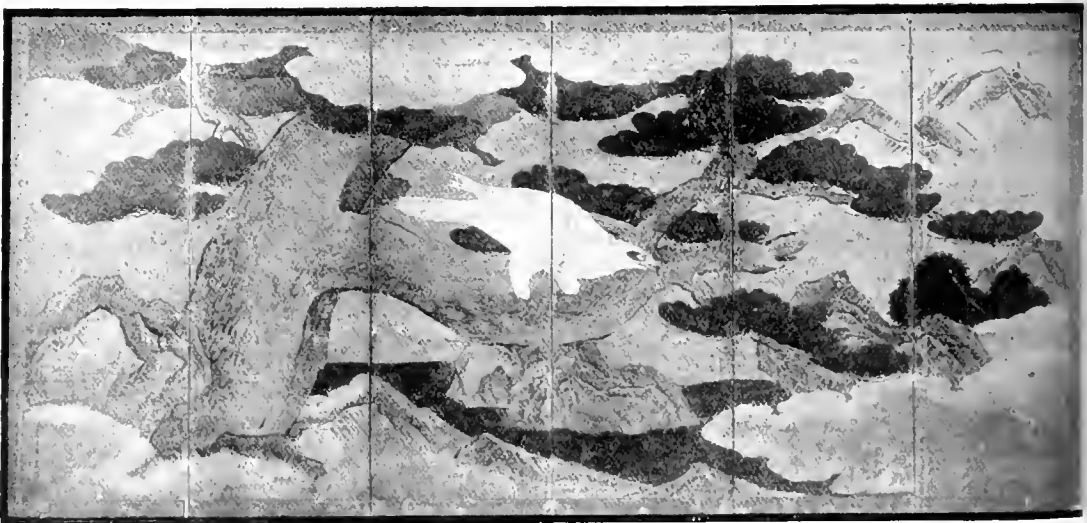
At the same time the pictorial designs on the screens grew larger, so as to cover the entire surface. When the *hyōbu* came to be made invariably in pairs, they were painted in such a way



SIX-PANEL SCREEN: "WILLOW-TREES AND BRIDGE"

ATTRIBUTED TO KANO YEITOKU (1543-1590)

(Owned by Mizoguchi Munetake, Esq.)



SIX-PANEL SCREEN: "EAGLE ON A PINE-TREE"

PAINTED BY KANO YEITOKU (1543-1590)

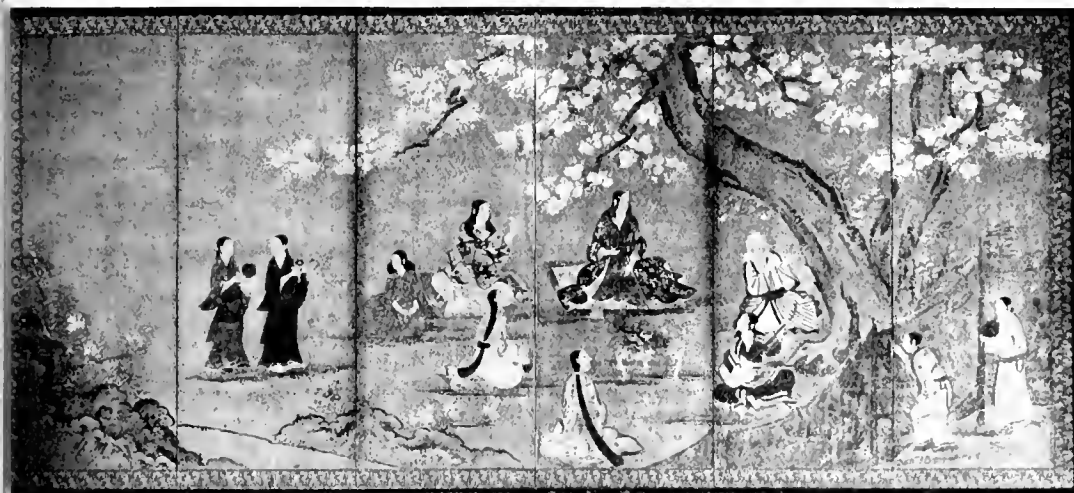
(Owned by the Tokyo School of Fine Arts)

## Old Japanese Folding Screens



SIX-PANEL SCREEN

PAINTED BY UNKOKU TOGAN (SIXTEENTH CENTURY)  
(Owned by Kimura Choshichi, Esq.)



SIX-PANEL SCREEN: "RECREATION UNDER CHERRY-TREES"

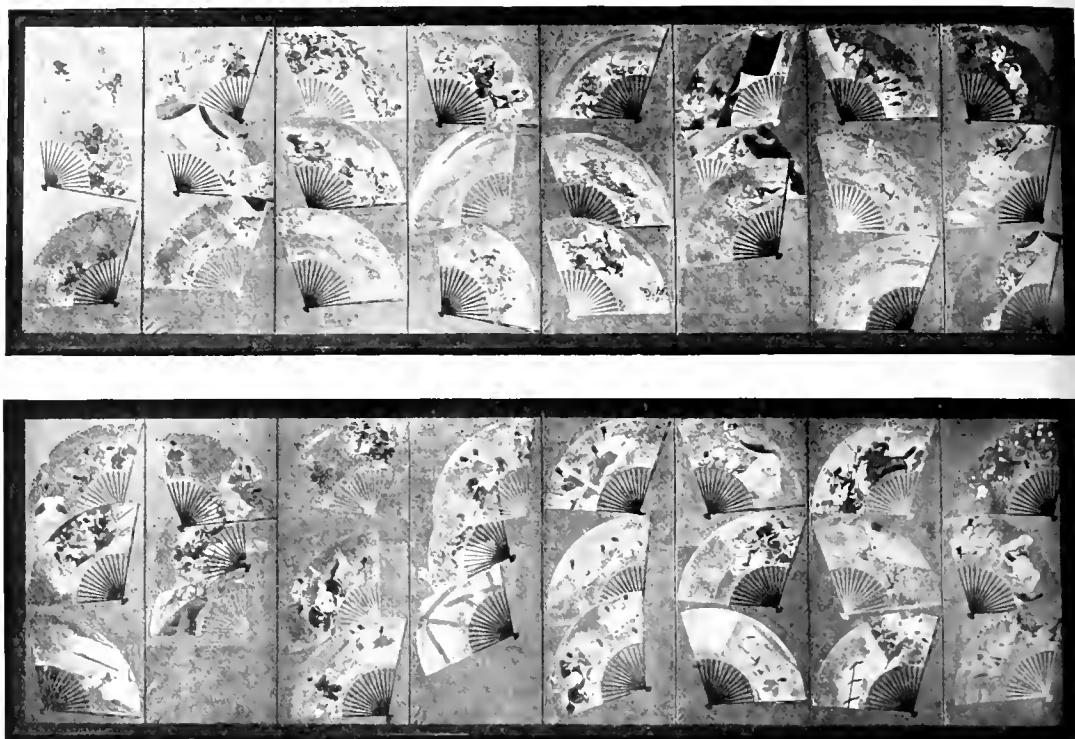
PAINTED BY KANO KYUHAKU (1577-1654)  
(Owned by Hara Kokuro, Esq.)

it while each screen could stand by itself as a complete decoration, a pleasing balance was obtained when the pair were placed side by side. Sometimes a design was made to run through both members of the pair. As Mr. Morrison, an eminent authority on Japanese painting, has well remarked, "it was the ever-present problem of the artist to make each screen a complete design in itself, so that it might be used alone, and, more than that, a screen was not regarded as well decorated unless any adjoining two or more leaves by themselves made a full and pleasing composition, since it was often required to use a screen partly closed and partly open. The almost magical

mastery of the science of composition possessed by the old Japanese masters is testified by their unflinching success in this difficult problem."

In choice of subject and mode of treatment, the pictures on the *byōbu* bear a striking resemblance to those on the *fusuma*, the screens or doors that slide in grooves to partition one room from another in the Japanese house: *byōbu* and *fusuma* fulfil somewhat similar functions, and offer some of the largest surfaces for decorative painting. But it is only natural that the various influences that made themselves felt in the painting of screens should be the same as those manifested in the technique and execution of the paintings that are admired in

## Old Japanese Folding Screens



A PAIR OF EIGHT-PANEL GOLD SCREENS

PAINTED BY TAWARAYA SOTATSU (SEVENTEENTH CENTURY)

(Owned by the Imperial Household)

the forms of *kakemono*, *ye-makimono* (picture rolls), *gwajo* (painting albums) or *gaku* (i.e. framed pictures very much after the fashion of the West but without the glass).

A very brief survey of the characteristics of each of the well-marked periods of Japanese history in its relation to painting may prove of some value in this connection. In the Fujiwara period (A.D. 986-1159) paintings on *hyōbu* were commonly in strong colours of brilliant finish, of highly decorative quality and in fantastic forms often difficult of comprehension—that being the characteristic of the Old Tosa school. Such qualities were perhaps the most natural product of the age, for the court in the peaceful Fujiwara period had attained a state of extreme luxury and refinement, the condition of the time being adequately described as “strange and exquisite corruption.” It was the time when calligraphy was studied as a fine art and left its mark on the brush-work of the paintings. It was the era when *kirikane* work (cut gold) assumed an important rôle in the production of sumptuous religious paintings, which were excluded from screens. Gold leaf cut to a greater or less degree of fineness had been used from the Tempyo period onwards, but in the Fujiwara period it was so skilfully applied as to be used where the most

delicate lines of gold pigment had been drawn before.

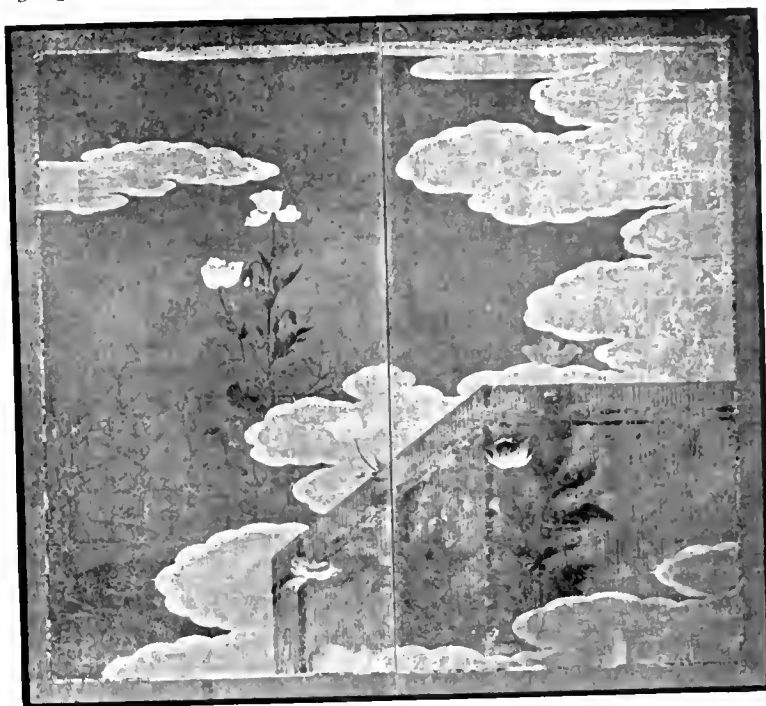
The screen paintings of the Kamakura period (A.D. 1186-1333) show, as do other forms of art, struggle of two elements in art: the school of the new thinkers with suggestions of the Sung school of China, and the old, hard-dying Fujiwara school of Kyoto, which did not succumb till the beginning of the Ashikaga period. It suggests the action and reaction between two rival schools—the Japanese and Sung of China—one seeking delicacy where the other strove to be incredibly refined. Such painters as Shiubun, Noami, Sotan, and Sesshiu show their mastery over the Chinese style. *Sansui* (landscape) and *kwacho* (flowers and birds) were profusely treated, while warriors were favourite subjects for the artists desiring new scope for their imagination and a new technique. In the lesser products of life there was a stir which gave a hint of something new to come. The old school seems to have gained a footing in some of the Zen monasteries, even when a new wave of Indian influence had reached Japan, thus paving the way for the portentous advent of the new school in the Ashikaga period, which strongly modified the character of Japanese painting, and completely changed the destiny of Buddhist art in Japan.



## Old Japanese Folding Screens

A striving after directness and simplicity, but never at the expense of profundity of ideas, was a characteristic of the art of the Ashikaga period (A.D. 1338-1573). It was at this time that the spirit of the Zen sect permeated the minds of the people, the *No* dance and tea ceremony came into vogue, economy of expression and freedom of intellect were attained, encouraging the artists to try to suggest the inexpressible. For these reasons, ink was preferred to colours, and pure line preferred to shading in painting. It was in the later part of this period that the Kano school flourished.

But the love of gorgeous decoration was revived in the Momoyama period (A.D. 1583-1603) as shown by the free use made of gold and silver in the paintings executed at that time by such artists as Yeitoku and Tanraku, both of whom were famous as painters of screens, especially the former.



TWO-PANEL SCREEN

PAINTED BY TAWARAYA SOTATSU

The peaceful period of Tokugawa (A.D. 1603-1868) lost in painting the spirit and vigour of the preceding era, and inclined towards directness of expression: brilliant colours were usually avoided

and lightness of touch cultivated, as shown by some of the Kano school of painters, and later by those of the Maruyama, Shijo and southern schools. Some of the famous screens of this period are painted in the Ukiyo-e style, showing the manners and customs of the people, and in the highly decorative style of the Korin school.

There are a great number of *byōbu* that have become famous either because of their historical significance, or because of the wonderful works of art they have on them, for here, speaking generally, the artist had free scope for the display of all his abilities. Some of the *byōbu* in the Shoso-in Repository are of great value. For example, take the famous one known



TWO-PANEL SCREEN: "PLUM-TREE." PAINTED BY OGATA KORIN (1658-1716)  
(Owned by Count Tsugaru)

## Old Japanese Folding Screens

as the *Torige Tachi-onna no byobu* (screen with figures of ladies standing; design worked out with birds' feathers). The catalogue describes it thus: "One *byobu* of ladies, full-length figures; six panels: 4 feet 7½ inches high, each panel 1 foot 11¼ inches wide; pictures bordered with scarlet silk gauze; frame of wood edged with marked bamboo; nails black lacquered; green sarcenet back; scarlet bark fibre hinges; case of figured linen." This *byobu* is known to have been presented to the great image of Vairocana Buddha by the Imperial consort of Emperor Shomu, on the twenty-first day of the sixth month of the eighteenth year of Tempyo Shoho, which corresponds to July 22, 756 A.D. in the Western

Calendar. Our illustration shows another example in the collection—one with Chinese seal characters worked in birds' feathers (p. 115). The square characters and the decorative designs are painted in white, the other parts being in "spatter" of yellowish grey and green on alternate panels. The screen, according to an authentic record, was repaired and somewhat altered during the Genroku period (A.D. 1688-1703). Six small bosses, about the size of a coin, are found on the edge of each panel. It has been customary to put small pieces of wood or ivory on the edge of each panel in order that the paintings may not rub against each other when folded.

Students of Japanese pictorial art are familiar



FOUR-PANEL SCREEN

ATTRIBUTED TO IWASA MATABEI (1573-1650)  
(Owned by Messrs. Yamanaka and Co.)



SIX-PANEL SCREEN. "PINE-TREES"

PAINTED BY KANO TERUNOBU (1717-1763)  
(Owned by Count Mizoguchi)



## Ola Japanese Folding Screens



SIX-PANEL SCREEN: "PERSIMMON-TREE"

PAINTED BY SUZUKI KIITSU (1796-1858)

(Owned by Beppu Kinshichi, Esq.)

with the six-panel screen known by the name of the Hikone *byōbu* in the possession of the Ii family of Hikone. The painting, *The Four Accomplishments*, shows a masterly hand, without an equal in genre painting. For a long time it served as a touchstone for testing the genuineness of other pictures ascribed to Iwasa Matabei (1573-1650), the founder of the Ukiyo-e school of painting, though it was finally found to be by another artist.

Famous also is the pair of two-panel *byōbu*, owned by Count Tsugaru, with a painting of plum-trees and water by Ogata Korin (1658-1716), founder of the Korin school. How effectively decorative yet wonderfully realistic is this painting in representing the spirit of the hardy plum-trees that bloom in snow and the water in strong lines of exquisite curves, can be appreciated even from our reproduction of that screen (p. 119).

The Imperial Household owns a remarkable pair of low eight-panel gold screens with pictures of fans painted by Tawaraya Sotatsu, who is recorded to have worked in the Kwanyei era (1624-1643). It is not to be wondered at that so many ardent admirers of our art in the West should have gone into ecstasies over this pair of *byōbu* when they were exhibited at the Japan-British Exhibition in London last year.

A long list of other notable *byōbu* might be named, such as the pair with the scenery of the Hodzu River painted by Maruyama Ōkyo (1733-1795) and owned by Nishimura Sozaemon, but space does not permit us to mention any others.

Almost every variety of subject and technique is to be found in paintings on *byōbu*. Thus *kawacho* (*kwa* meaning flowers, *cho* meaning birds), *jūbutsu*,

or human figures, *sansui*, or landscape (*san* denoting mountains and *sui* meaning water), and such other subjects as dragons in clouds, tigers in bamboo thickets (*take ni tora*), lions among peonies (*shishi ni botan*), and autumnal grass (*aki-gusa*), are exhaustively treated in screen-painting.

Screens covered with gold leaf, called by the Japanese *kin-byōbu*, are greatly admired chiefly because of their quality of colour and beauty of tone. Some bold designs upon the gold ground, such as the one here reproduced with pine-trees exquisitely drawn in black ink by Kano Terunobu, are exceedingly effective. Those covered with silver leaf, known as *gin byōbu*, are also highly valued, as the silver turns dark with age and exposure, revealing a subtle beauty in the softness of the tone. Gold and silver are used not only in the form of leaf, but also as *sunago* (gold or silver "sand"), prepared by cutting or breaking the leaf into bits, and sprinkling over the desired parts in the painting on the screen. They are also used as *zei*, a paste made of gold or silver dust, glue and water, which is applied with a brush like other colours.

Often extremely clever devices are employed in the decoration of screens. Bands of clouds—sometimes of gold or silver, sometimes of *rokusho* (verdigris) or *gunjo* (prussian blue), sometimes vaguely tinted white—are used most advantageously to cover unessentials or to separate a distant from a near scene, always with the added function of enhancing the decorative effect of the whole.

We are told that at the time of the great earthquake in July 1596, Hideyoshi with his family and retainers sought refuge in the garden of Osaka

## Old Japanese Folding Screens



SIX-PANEL SCREEN

PAINTED BY MARUYAMA JŌKYŌ (1733-1795)

Castle, where a space of ground was enclosed by a large number of *byōbu* belonging to his wife and Yodo-gimi, his favourite court lady. It is said that by the paintings on the *byōbu* the characters of the two women were plainly discernible as they thereby unmistakably revealed their taste.

Among our illustrations is a six-panel screen with willow-trees and a bridge, which is attributed to Kano Yeitoku (1543-1590). It is said to be one of a hundred pairs of *byōbu* that were painted by Yeitoku and his pupils, and which were highly prized by Hideyoshi among the wonderful collections of *byōbu* which adorned his famous palace at Momoyama.

The paintings on some screens show extremely minute detail involving endless patience on the part of the painter. It is marvellous to see the hundreds of tiny figures, each perfect in every detail, in the *Tōyokuni* festival already referred to. Almost incredible was the amount of patience and care exercised by Tosa Mitsuoki in painting a scene from *Gengi Monogatari* on a low six-panel screen in the Imperial Household Palace in Tokyo. In this screen the figures in the interior of the house were first painted most carefully and then over all were drawn the very fine horizontal lines of the *misu* (blind made of split bamboo) so as to give the effect of seeing the interior through the *misu*. However, one occasionally comes across screens with very rough and scanty sketches. The writer recalls an incident that occurred one day a few years ago in the Seiyoken Hotel in Ueno Park, Tokyo, when Terazaki Kogyo and Fukui Kotei, two well-known artists now living, after a somewhat free flow of *saké*, executed a marvellous

piece of work on a pair of plain *kin byōbu*. Kotei, seeing a great temptation in the shining gold screen, dipped his own handkerchief in *sumi*, or Japanese ink, and with it he drew on one screen rocks and large stalks of bamboo, finishing the picture by adding the leaves of bamboo with ink on the tips of his fingers. Kogyo followed Kotei and with his handkerchief drew a plum-tree on the other one of the pair, applying white for the blossoms with the bottom of the hexagonal salt-dish that happened to be near. The result was charming and is now admired by many. Though no similar recorded incident among ancient masters is now recalled by the writer, there are to be found on some screens extremely simple sketches which are in strong contrast to *mitsugwa*, or minute painting.

In examining some of our illustrations, readers may be at a loss to understand the reason for using such bold designs on some of the large screens used exclusively inside the house, since they would seem to be out of all proportion to the artistic needs of our small Japanese houses. It must be remembered, however, that originally most of these great screens with bold designs were used, not in ordinary private houses, but in large palaces with rooms of enormous size. When it is realised that these *byōbu* were used to screen the walls, or to give a suitable background for the dignity of a Shogun or a feudal lord, perhaps in giving an audience to his vassals, in a vast apartment, and were seen from a considerable distance, it will be understood how it was that the designs had to be of such a bold character in order fully to perform their function of decorations.

HARADA JIRO.

## SOME RECENT DRAWINGS BY GEO. DUPUIS

IN an article which appeared in this magazine exactly ten years ago, M. Gabriel Mourey reviewed the career and achievements of Georges Dupuis, who, though at that time only twenty-seven, had, after experiencing a full share of those trials and hardships which so often fall to the lot of the artist who strikes out a path of his own, just begun to make a name for himself as an illustrator of books. In the meantime M. Dupuis has not ceased to reveal himself as the fresh and independent artist he gave promise of developing into from the very first. Those who compare his earlier drawings with the more recent ones reproduced here will perceive that his later work has gained considerably in that assurance and freedom which can only come with continuous self-discipline and observation.

The pupil of no one and, save for a brief and

futile attendance at the *École des Arts décoratifs*, entirely self-taught, M. Dupuis follows his own inspiration, and in order to establish himself as the sole arbiter of his own artistic future he prefers to live away from Paris. For months together he lives in some secluded village in France or abroad, or at his birthplace, Havre, seeing no one and working steadily at the illustration of some book with which he is in sympathy, such as "*Un Male*" by Camille Lemonnier, "*Florise Bonheur*" by Adolphe Brisson, "*Pierre et Jean*" by Guy de Maupassant, or "*Le Jardin de Bérénice*" by Maurice Barrès. The French magazine "*Je sais tout*" numbers him among its contributors, and for this publication he has executed some remarkable illustrations which are much appreciated.

For some years past his talent as a painter has been undergoing a transformation, and on the rare occasions when he has consented to exhibit his work outside the official salons, Georges Dupuis has shown himself to be a colourist of

power—one is tempted to say almost of violence, but that might even give an impression of exaggeration to such as are not aware of this artist's conscientious and unceasing efforts to attain perfection. Shunning society, fleeing from artistic coteries, and indifferent to official salons and art dealers, this artist pushes his conscientiousness to such lengths that he will re-draw a subject often as many as ten times in order to get the exact values, and destroys almost all his work under the pretext, rare enough nowadays, but with him absolutely sincere, that it is not worthy of being exhibited. Georges Dupuis is undoubtedly one of the most singular among artists of the present day, for it is rare to find an artist of his calibre content to live such a modest and retiring life, and even to suffer straitened circumstances, in order that he may remain himself the sole judge of what he will submit to the deliberations of the art critics.



"LA FILLE DE SALLE À LA SALPÊTRIÈRE"

BY GEO. DUPUIS



"LA SOUPE POPULAIRE." BY GEO. DUPUIS



*In the Collection of  
Mons. Humbert.*

"VUE DE VALOGNE. FROM A  
CHALK DRAWING BY GEO. DUPUIS.



"LA RENTRÉE À L'HOSPICE DE LA SALPÊTRIÈRE."  
FROM A PASTEL BY GEO. DUPUIS.

*[In the Collection of  
Mons. Humbert.]*

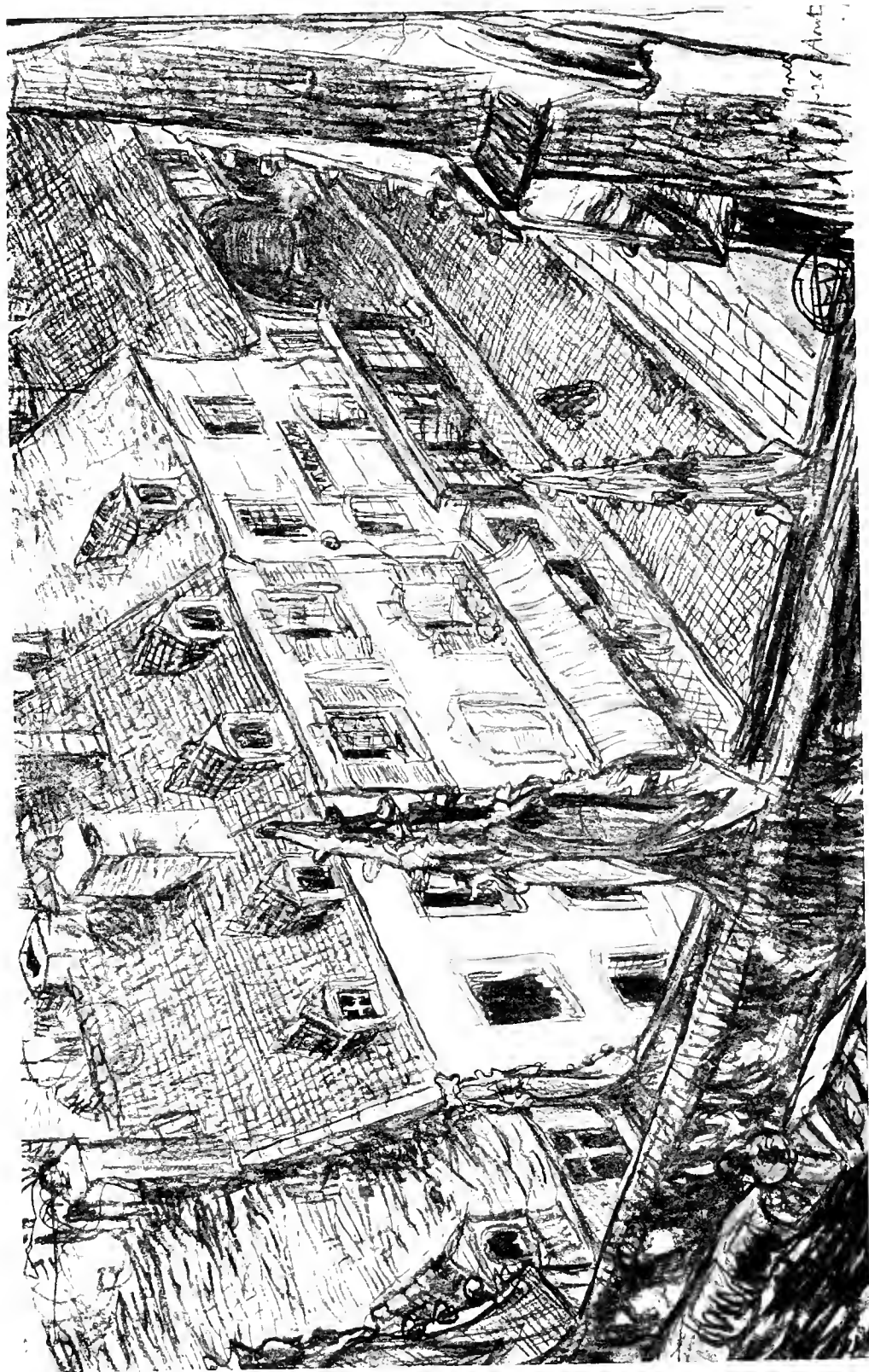




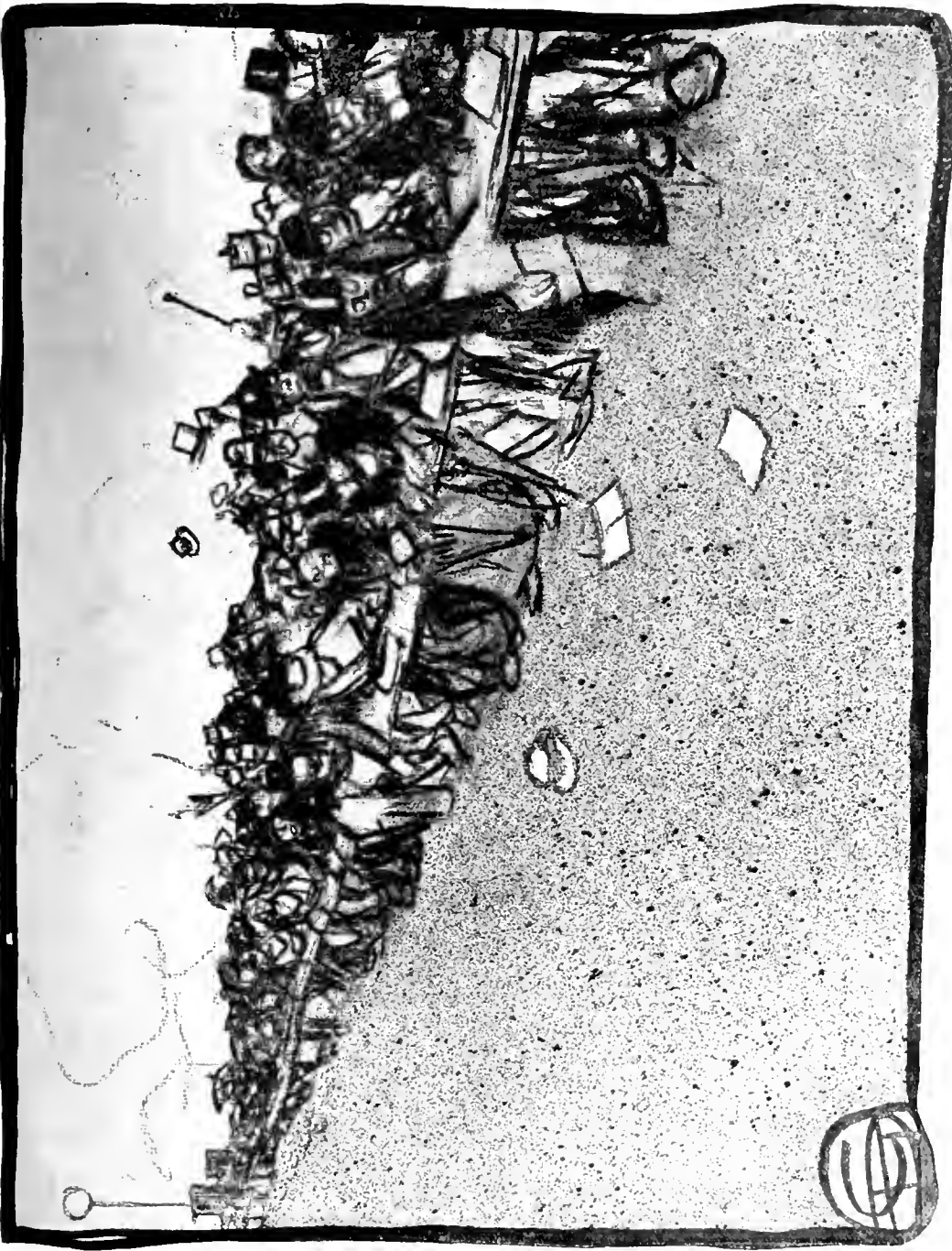
*In the Collection of  
Mons. Humblot.*

"LE TRIOMPHATEUR AUX ÉLECTIONS." FROM  
A TINTED CHARCOAL DRAWING BY GEO. DUPUIS.





"SUR LE TURF." BY GEO. DUPUIS



## SCHOOLS FOR WEAVING IN AUSTRIA.

IN an article on the Craft Schools of Austria which appeared in *THE STUDIO*, 1905, vol. 35, pp. 201-219, an attempt was made to give a general idea of the work of these "Fachschulen," but as this volume may not be accessible to all, it may be as well to recapitulate a few important and interesting facts.

In the article referred to it was explained that these Fachschulen were originally founded for the purpose of reviving special home industries which had almost become extinct, and that the aim of the authorities in establishing them was to create superior workmen, fully equipped both practically and scientifically, not only as far as their own particular trade was concerned, but also branches allied to it—that is, to give the pupils attending the schools some interest in life over and above the daily portion of work allotted to them in the inner world of the school, and the greater world lying beyond it. The Fachschulen come under the category of "secondary" schools; they stand midway between the public elementary schools on the one hand and the "Kunstgewerbeschulen" or Industrial Art Schools and the Imperial Academy on the other hand. The Fachschulen train workmen, the Kunstgewerbeschulen and the Academy train artists and teachers.

Formerly all the schools were under the direction of the Ministerium für Cultus und Unterricht; but since the founding of the Ministerium für öffentliche Arbeiten (Ministry of Public Works) some four years ago, the control of the Fachschulen has been one of the functions of this new department, while the Ministerium für Cultus und Unterricht retains control over the other institutions. This point is one of considerable significance, for it means that the training of the future workman is rightly considered a public work.

The Fachschulen are planted all over Austria to the farthest end of her dominions, and every care

has been taken to foster the particular industries of particular districts. Thus, weaving is one of the staple industries of Moravia, Austrian Silesia, and Bohemia, and special schools have been opened in these parts of the Empire for the furtherance of this branch of industry. In various districts there are special schools for pottery, jewellery, glass-working, cabinet-making, stone-cutting, in fact for every imaginable calling. Some of these are in the towns, while others are located in remote mountain villages; but wherever they may be they are always furnished with the best possible machinery and other equipment necessary for the particular kind of instruction given. The workshops are large and airy, and each school is furnished with a good library containing current literature on all subjects bearing on the particular trade taught, and art industry in general, in German, English, French, Czech and other languages. Pupils are allowed to take books home or they may peruse them in the reading-room attached to every school.

Of late many of these schools have been reorganised; some of the former directors and professors having retired on pension, their places have been taken by younger men who have been trained at the Imperial Arts and Crafts Schools in Vienna or Prague, and who are *au courant* with the modern views concerning the relation of art to industry. The Austrian Government in



FIG. 1. PLANT STUDY FROM NATURE BY FIRST-YEAR STUDENT AT THE SCHOOL FOR TEXTILE INDUSTRY (FACHSCHULE FÜR TEXTIL-INDUSTRIE), LANDSKRON



FIG. 2. STUDIES OF SHELS AND DESIGN EVOLVED THEREFROM. BY A STUDENT IN PROF. STANZEL'S CLASS, AT THE FACHSCHULE FÜR TEXTIL-INDUSTRIE, VIENNA

pursuing this policy has grasped the first principle of national development, namely, that the real stability of a nation depends in great measure on the excellence of its working class and the interest they take in their work over and above the monetary payment they receive for it. The seeds for the development of these ideals are sown, but their realisation is necessarily a slow one. Austria has to grapple with difficulties practically unknown to other nations. The great questions of race and nationality, and consequently of language, have to be handled with tact; it is imperative to distinguish between the German-speaking and the Slav-speaking sections of the population. In Moravia and Bohemia some districts are entirely Slav and others entirely German-speaking, and it is essential that the Director and teaching staff of any particular school should be either Czech or German, as the case may be.

Apart, however, from the language question, the general arrangements of these Fachschulen are the same. The fees are nominal—ranging from two to ten Kronen a year (a Krone is tenpence). In cases where even this small sum is not forthcoming the training is given for nothing and small stipends granted to enable those coming from villages to attend the particular Craft School they have chosen. Dinners are also provided for the hungry. Certain advantages are

## *Austrian Schools for Weaving*

allowed to pupils attending the schools. In all cases its certificate of proficiency is accepted in lieu of apprenticeship, so that, having satisfactorily passed through the classes a pupil may at once enter on his trade as a journeyman. The relations between the manufacturers and the schools are of the best, the superiority of the training the boys receive is generally recognised, and even before the pupils have finished the two years' course they are sure of obtaining good situations, for they are almost always engaged in advance.

In the present article we are concerned with the schools devoted to one branch of industry—weaving, which as mentioned above is a staple in certain parts of the empire. The studies and

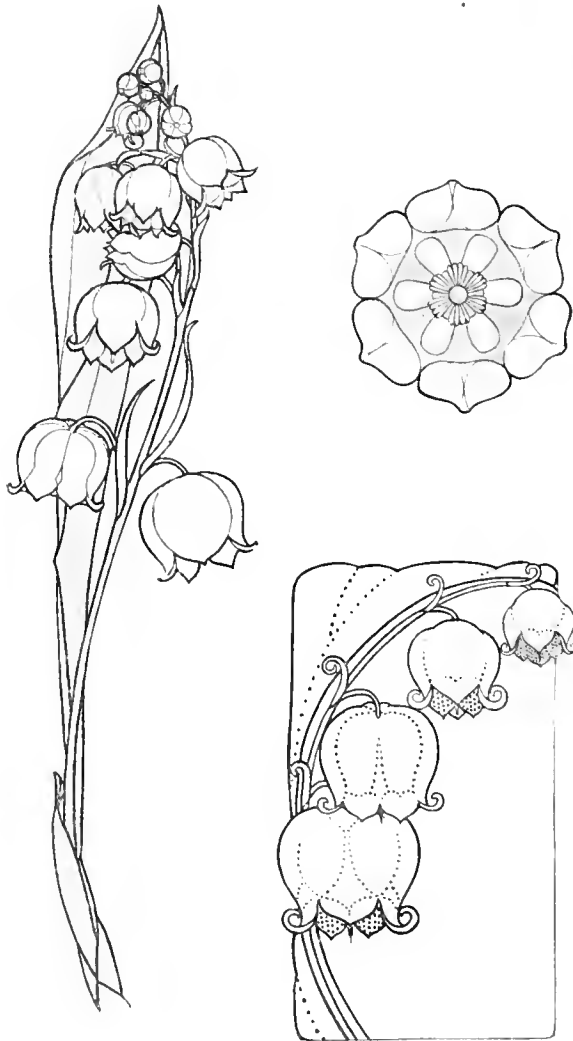


FIG. 3. PLANT STUDY BY FIRST-YEAR STUDENT AT THE SCHOOL FOR WEAVING (FACHSCHULE FÜR WEBEREI), RUMBURG

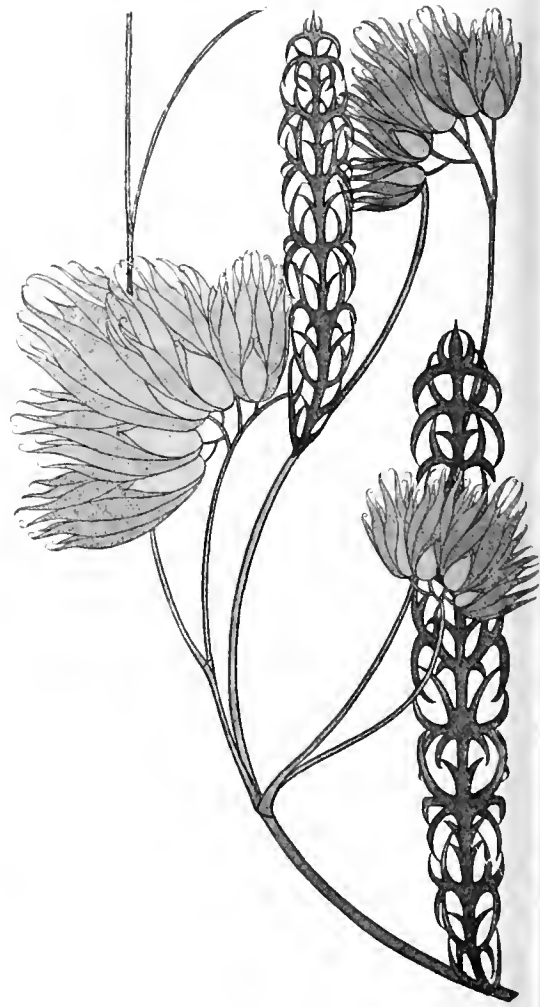


FIG. 4. PLANT STUDY BY FIRST-YEAR STUDENT AT THE SCHOOL FOR WEAVING (FACHSCHULE FÜR WEBEREI), RUMBURG

designs here presented were executed in the different German-speaking Fachschulen in the provinces and in Vienna. Prof. Rudolf Hammel, Director of the Imperial School for Textile Industry, Vienna, is the inspector of the provincial schools, which he visits from time to time, and a short time ago he arranged an exhibition in his own school to show what was being done outside Vienna. The results were highly interesting; for although the curriculum for all schools is the same, the individuality of the professors and the pupils was everywhere in evidence. The drawings were all well executed and gave proof that much thought and good will have been given to the work on hand. The general neatness, even spotlessness of the work, left a very favourable impression, and i



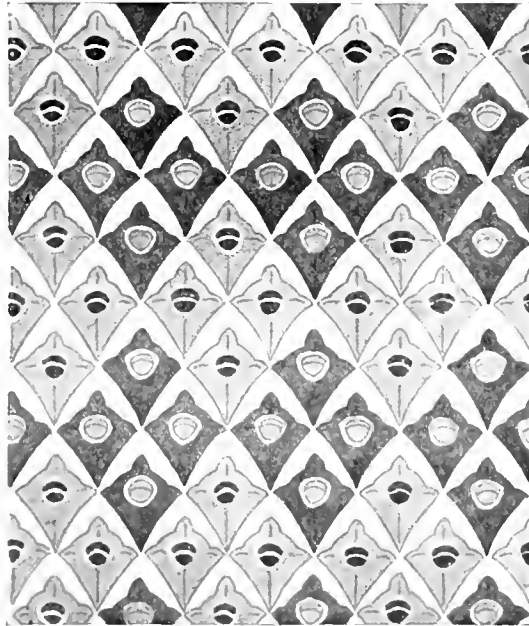
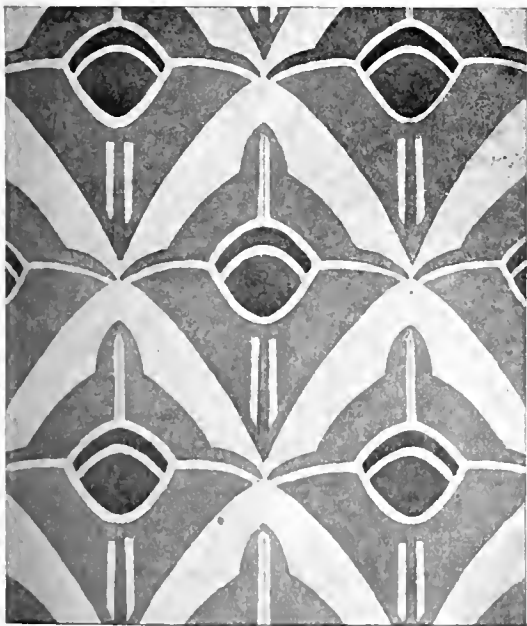
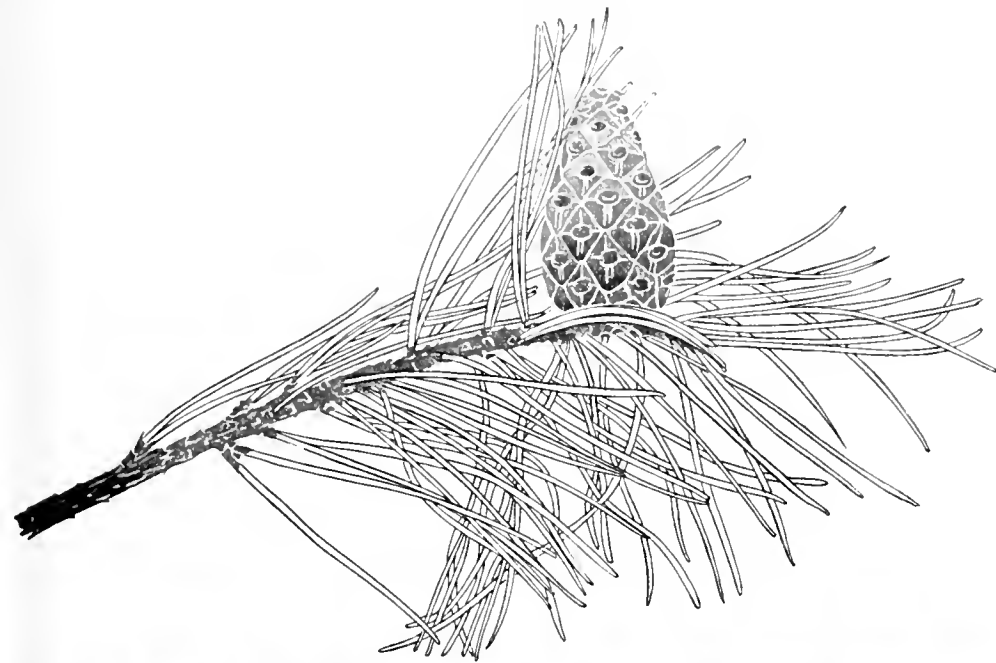
## *Austrian Schools for Weaving*

seemed as if the excellent qualities shown were the outcome of a natural instinct. The pupils, quite apart from any artistic efficiency inherent in them, seem to possess that "particular gift for taking pains," without which even genius would fail.

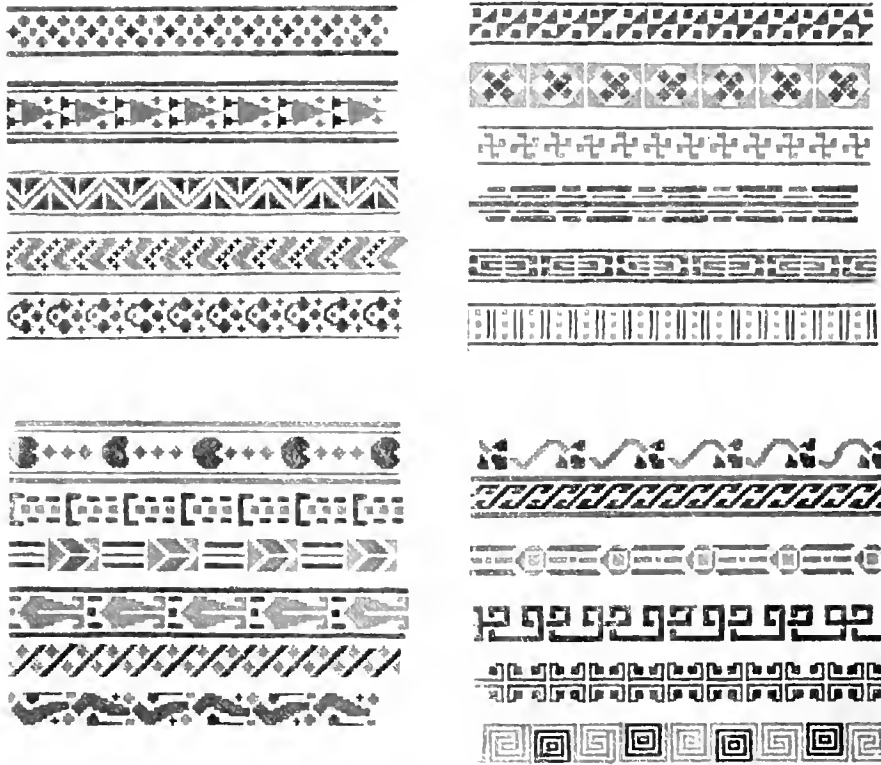
Among the changes that have been made of late years, one of the most important is the opening of these schools to both sexes. Formerly boys alone

were allowed to attend the regular courses, while special classes in drawing and painting only were open to girls, who now enjoy that training in the practice of their art which has been hitherto denied to them.

Another important innovation is the increased time given to drawing and designing in these schools for weaving. Of late it has been more and more recognised on the part of the authorities



FIGS. 5-7. CONIFEROUS PLANT STUDY, WITH TWO DESIGNS BASED THEREON. BY A FIRST-YEAR STUDENT OF THE TEXTILE SCHOOL AT LANDSKRON



FIGS. 8-11. DESIGNS FOR MACHINE-KNITTED TRIMMINGS. BY A SECOND-YEAR STUDENT AT THE SCHOOL FOR WEAVING, ASCH

that these subjects are quite as important to the future weavers as to the jeweller and the potter. For the craftsman who has to apply the designs of others ought at least to know how to apply his own. These may not be of any great merit from the point of view of art, but at any rate in learning to understand the mechanism of his own designs he will learn to appreciate those of others. The training given at all the Fachschulen is calculated to engender in the pupils a pleasure in their work, a love of labour for its own sake, born of an intimate understanding of its intrinsic worth.

In all the schools of weaving the mornings are devoted to the study of nature and designing—that is, the application of nature to design—and the afternoons to the study of the machinery which is to reproduce them. That is to say, the curriculum provides that theory and practice shall go hand in hand.

Broadly speaking there are two classes of weaving schools—the Fachschulen für Textilindustrie and the Fachschulen für Weberei. To the former category belongs the central school in Vienna, referred to above; the latter includes all the provincial schools. In the former, besides applied art, the technical processes of weaving,

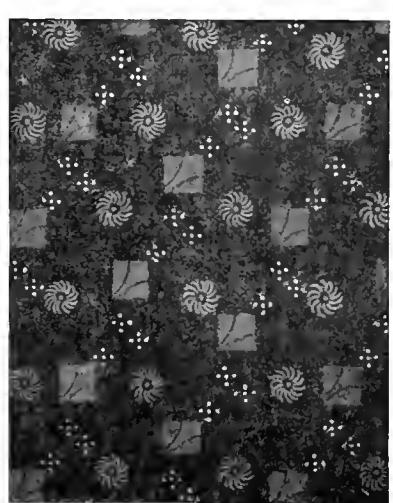
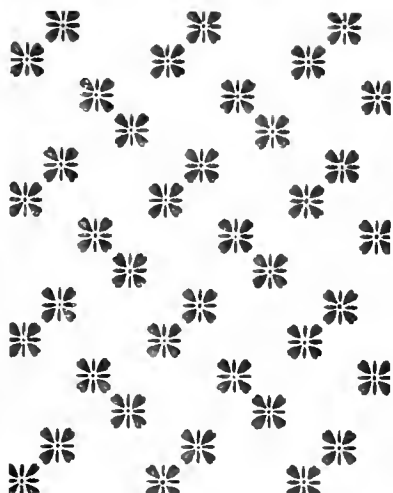
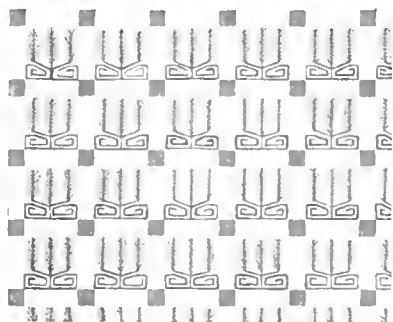
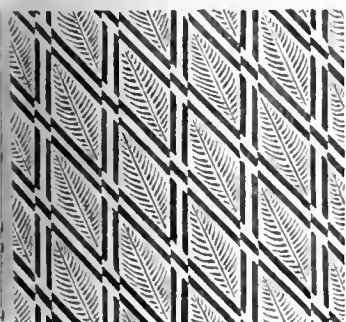
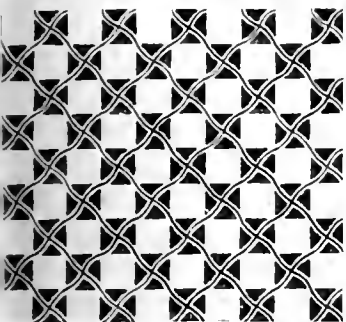
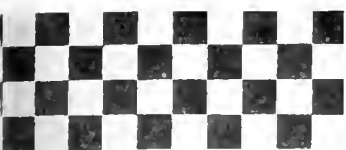
knitting, passementerie, and all kindred trades are taught, in the latter only weaving as an applied art. In both, however, the broad, general aim is to train the scholars for practical life and love of work.

The value of nature as a source of design is becoming more and more recognised, and nowhere has its study yielded better fruit than in Austria, where the love of ornament is inherent in her peoples. It was England that



FIG. 12. DESIGN FOR COTTON DAMASK. AN EIGHT-HOURS TIME STUDY BY A SECOND-YEAR STUDENT AT THE TEXTILE SCHOOL, LANDSKRON





set the example, which was followed everywhere, and, what is more, found sympathy in the authorities, who were not slow to gauge its significance. The general method enjoined now is to seek inspiration in Mother Earth, who is so lavish in her gifts, and it certainly gives the pupils a broader outlook on life and raises the moral standard.

The first seven of the accompanying illustrations will give some idea of the methods followed in these schools. They are all the work of first-year scholars, and with one exception emanate from provincial schools. After having learnt to draw the plants from nature, the next step is to adapt the drawing to decorative purposes. The method of procedure can be traced from the illustrations. Take, for instance, Fig. 2., the drawing of shells and the application of nature's ornament to design, or the various plants which have undergone decorative treatment in other of the designs reproduced. These decorations must be applied both vertically and horizontally, beginning with the most simple forms and gradually increasing in intricacy, but throughout all overloading with undue ornament is carefully avoided. The main idea is never lost sight of, that is, the eventual application of the design to weaving. In the practical part of his training the student becomes familiar

FIG 13-18. TEXTILE DESIGNS BY A SECOND-YEAR STUDENT AT THE SCHOOL FOR WEAVING, MAHRISCH-SCHONBERG

## *Austrian Schools for Weaving*

with the technical processes involved in the production of a fabric and so gets to know what designs are suitable, and what are not, and it is exactly in the fact that he can learn to find out his own failings, instead of having them told to him by the teacher, that the high intellectual worth of such training lies.

During the second year the course of study gradually advances, beginning with point and line designing necessary for machine-knitting (see Figs. 8-11), followed by interlaced designing in every form, oblique, perpendicular, horizontal, and so on until so-called "patterns" are achieved. This is to be seen in Fig. 12. Figs. 13-18 show the method of designing stripes, while Figs. 19-26 will give an idea of the application of ornament ready for the "rapport," and Figs. 27-30 the treatment for bedspreads, coverlets, table-cloths, curtains, &c. Now since the students, before studying designing, have mastered the technical difficulties and learnt to weave by machine, these designs are all technically correct and could be woven by any one conversant with the manipulation of the weaving-machine.

It would be idle to speak of the benefits derived from the methods of teaching employed in the *Fachschulen*—I mean those over and beyond the material gain earned by the increased knowledge and better workmanship. The moral gain is infinitely higher, for the students are brought, as it were, into close contact with the world without, and so life becomes a bigger thing to them. They find so much joy in drawing and designing that it

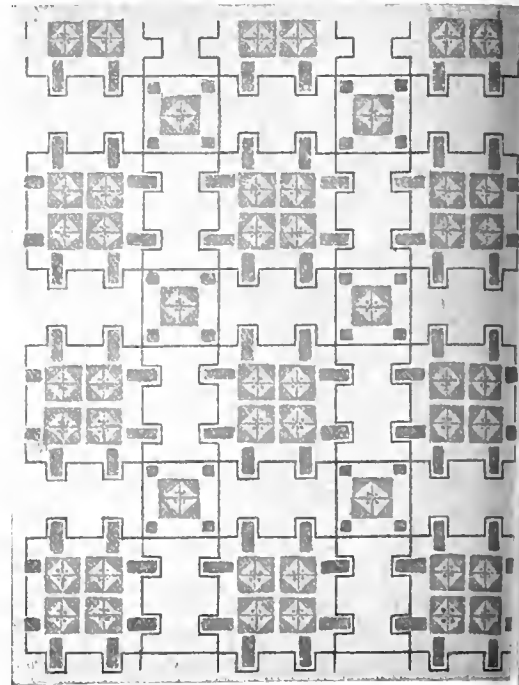


FIG. 20. TEXTILE DESIGN. BY A SECOND-YEAR STUDENT AT THE SCHOOL FOR WEAVING AT REICHENBERG

is a real pleasure to regard them; indeed, it is hard to keep them from it as it is other boys from play.

The nature of the home life must be taken into account when measuring the benefits derived from this greater life. Their homes are small.

Food is scarce, for many the parents are far too poor to even nourish their children properly or give them any help in life. For this the State steps in, places schools, grants stipends, and gives first-class instruction, both theoretical and practical; the manufacturers employ the boys, for they are as eager to get their sons into employment at the end of their course.

The schools in Vienna, Warndorf, and Märkt-Schönberg have special courses for what is called "Muster Zeichnung," that is, the designing of patterns, which are bought by the smaller manufacturers who

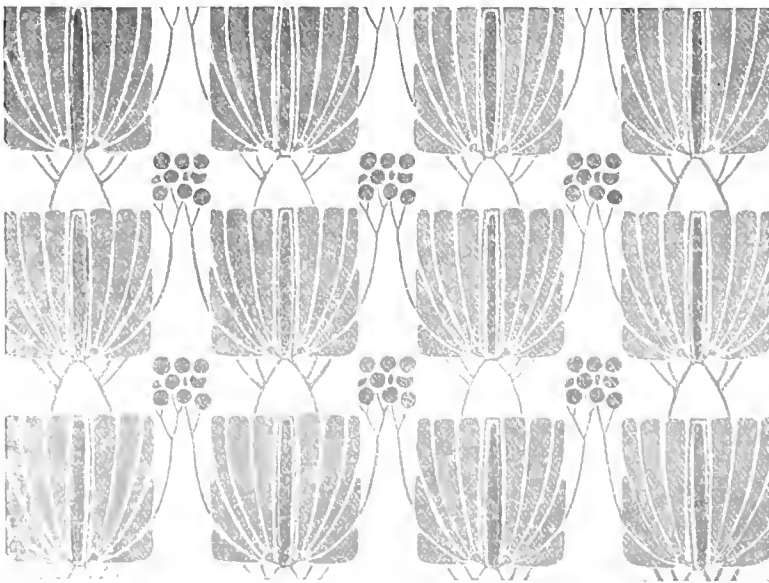


FIG. 19. TEXTILE DESIGN. BY A SECOND-YEAR STUDENT AT THE SCHOOL FOR WEAVING AT WARNDORF

not afford to employ regular designers. The pay is merely nominal, the object being to enable these small producers to keep up with the times and prevent them going to the wall for want of little support.

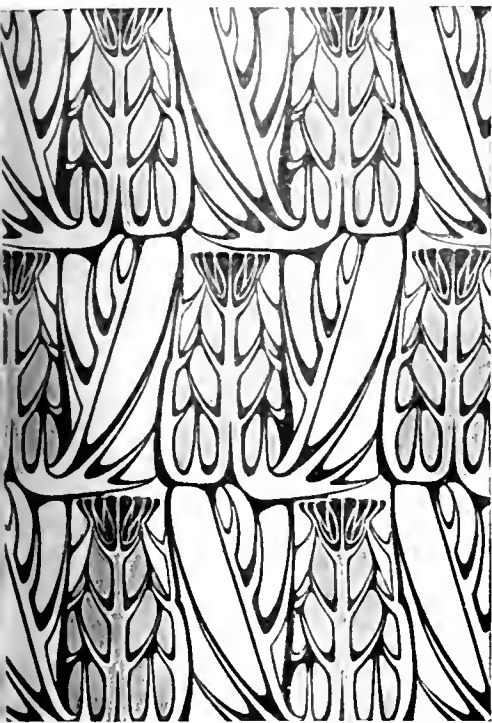


FIG. 21. TEXTILE DESIGN. BY A STUDENT OF THE TEXTILE SCHOOL AT LANDSKRON

In all these schools special classes are held in the evenings and also on Sunday mornings for masters and their assistants. Both "Meister" and "Gehilfe" are instructed in designing and learn something about modern methods of manufacture. This is a great boon to them, for it must always be remembered that far from the influence exerted by the directors and their staff the people in these remote towns have little to do with the world at large. The close contact between teachers, the students, and their future employers creates a common sympathy.

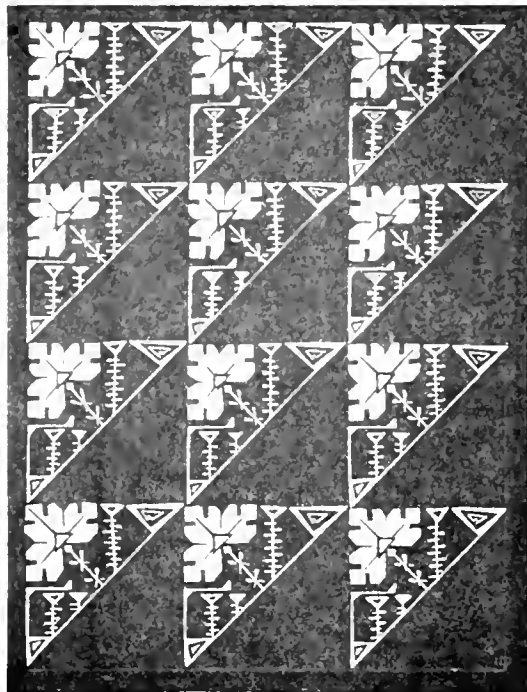


FIG. 22. DESIGN FOR SILK FABRIC. BY A STUDENT OF THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)

so that the results are in every way favourable to all. But the most beautiful thing is the bond of sympathy between pupil and teacher. The boys have in him a friend who carefully leads them on the way to observe and find out new truths for themselves. The raw, unschooled pupil gains by

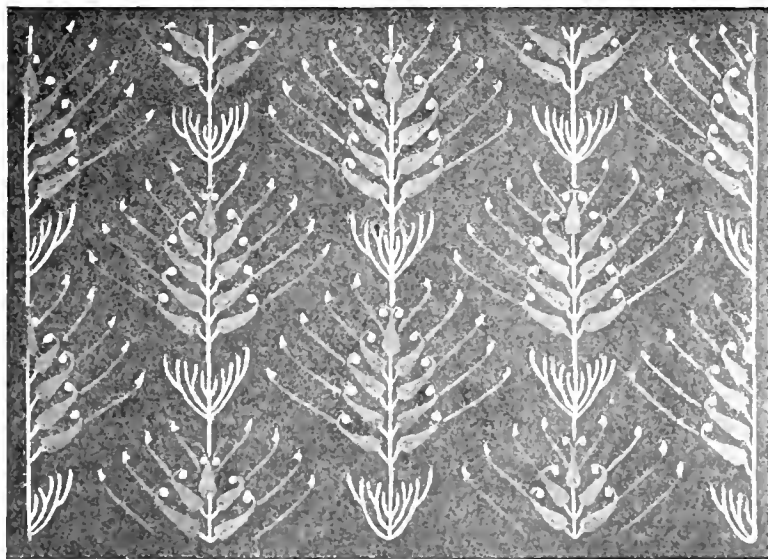


FIG. 23. DESIGN FOR SILK FABRIC. BY A STUDENT AT THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)

## *Austrian Schools for Weaving*

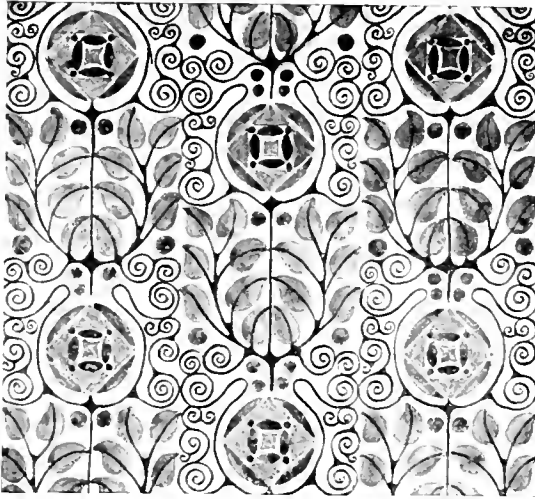
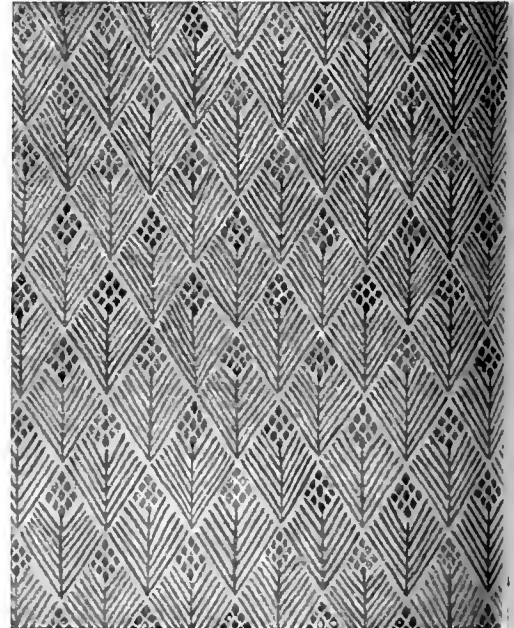
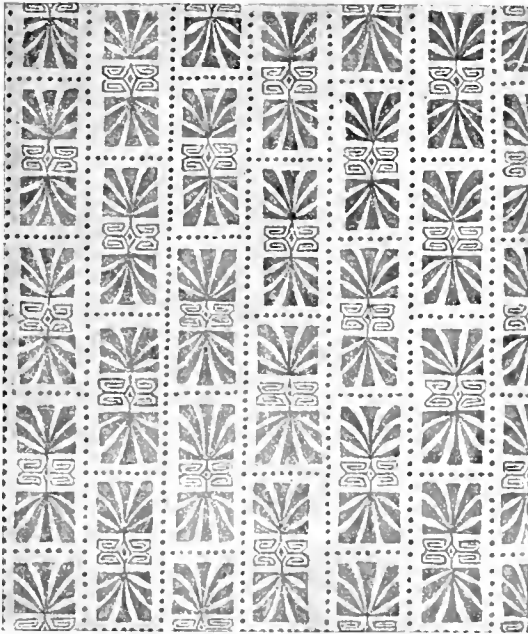


FIG. 24. TEXTILE DESIGN. BY A STUDENT OF THE  
IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA  
(PROF. STANZEL'S CLASS)

degrees that self-confidence without which nothing can be achieved. He learns, besides the right feeling for light and colour and the harmonious blending of colours, the feeling for due proportion in all things, and that the greatness of a design does not consist in the multiplicity of ornament, which only too often serves to hide other mistakes in drawing, for instance, but in simplicity, in naturalness and reticence in composition.

The exhibitions held at the Imperial Fachschule für Textilindustrie in Vienna serve another purpose, namely, that of free criticism on the part of the students, in which they are encouraged by the director and the professors. This is of great value, for the pupils learn to understand one another better, while, when the exhibitions include the work done by the students in the country towns, as did the one referred to above, the students meet as it were on common ground and benefit accordingly.

If it be only an ivy-leaf it can be represented more ways than one: the study of a flower reveals wonderful beauties, which can be expressed in various ways according to the different impression it makes on the onlooker. The student soon learns to seek the colouring for himself and feel the decorative element. He finds continual new joy in his work, he gives his whole self to that work and is ever desirous of creating something new. In this school, instead of being a burden to him, becomes a pleasure, it is the place in which perhaps the happiest hours of his life are spent, and therefore is of vast importance for the State to recognise what a great part such schools play in the life of a child who has left the elementary school and who, though unequipped for the battle of life, is often obliged by force of circumstances to throw himself into the midst of it. By the establishment



FIGS. 25, 26. TEXTILE DESIGNS. BY A SECOND-YEAR STUDENT AT THE SCHOOL FOR WEAVING, MAHRISCH-SCHÖNBERG

of such technical schools as the Imperial Fachschulen in Austria, and when necessary the grant of small stipends for the maintaining of the scholar during the period of training in the schools, very much good could be done. But whatever the technical school may be, it must ever be kept well in view that design and manufacture must go hand in hand; it is idle to think that either one or the other can satisfactorily exist alone.

A. S. LIVES.



FIG. 27. DESIGN FOR TABLE-CLOTH. BY A STUDENT OF THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)



FIG. 28. DESIGN FOR CUSHION COVER. BY A STUDENT OF THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)

Henry S. Kortright: *The City of Rouen*, by Mr. W. T. M. Hawksworth: *July*, by Mr. W. Bramley; and *The Picnic*, by Mr. L. Wierter. Mr. Joseph Simpson, who always reserves his best for the R.B.A., does not fail us this year in his *Summer*. The President, Sir Alfred East, has a fine emotional piece of work to show in the large landscape *Solitude*, and a particularly interesting panel is his *Cairo*. The water-colours this year are very successful. Mr. R. G. Eves, in his *Bernival Plage*, shows a pleasant specimen of his fluid, sensitive method.

## STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—The Royal Society of British Artists are holding their Autumn Exhibition at their Suffolk Street galleries, which are filled with works of interest, notable among them being *Rose and Purple*, by Mr. W. Graham Robertson; *A Picnic by the River*, by Mr. John Muirhead; *The Toilet*, by Mr. Denys G. Wells; *Tulips*, by Mr. H. Davis Richter; *The Hand of Man*, by Mr. D. Murray Smith; *The Black Dee*, by Mr. Harry Spence; *On the River*, *Sunbury*, by Mr. A. Carruthers Gould; portraits of *Captain L. G. Ludlow* and *W. Cozens-Hardy, Esq.*, by Mr. R. G. Eves; *A Span of Richmond Bridge*, by Mr. Hely Smith; *The White Ensign*, by Mr. A. H. Elphinstone; *Passing Storm*, by Mr. Alfred Hartley; *The Terrace Steps*, by Mr.

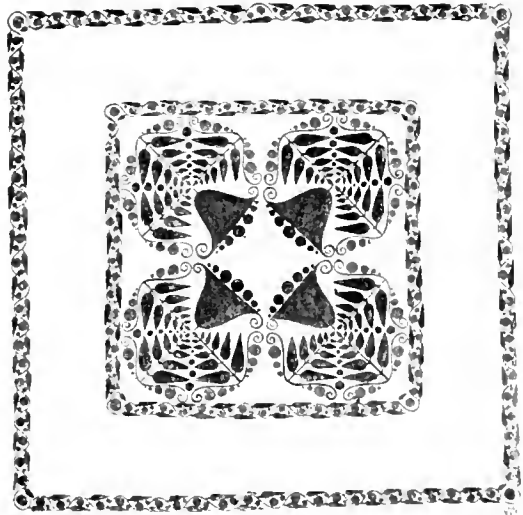


FIG. 29. DESIGN FOR CUSHION COVER. BY A STUDENT OF THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)



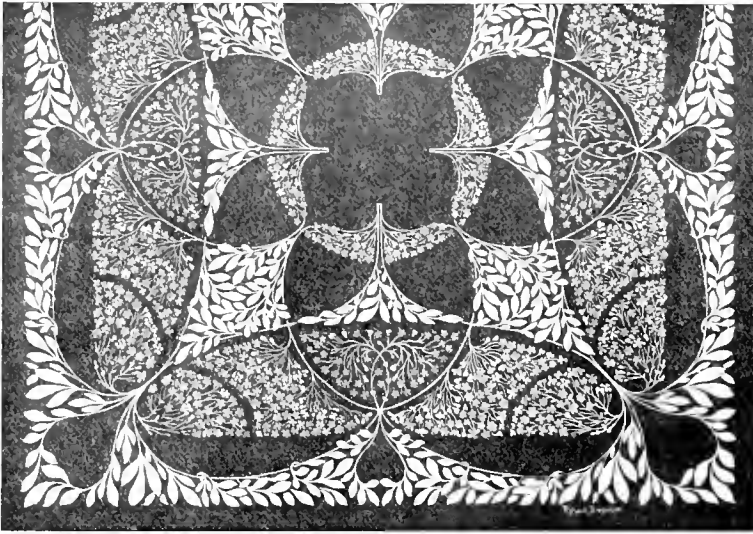


FIG. 30. DESIGN FOR A LINEN DAMASK BEDSPREAD. BY A STUDENT OF THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)  
(See article on Austrian Schools for Weaving)

Mr. Giffard Lenfestey also is particularly successful in this part of the exhibition. *The Regatta Day*, *Appledore*, by Mr. Cecil King, is a delightful piece of work. *The Blue Geranium*, by Mr. C. Geoffrey Holme, a new member, is a drawing incisive in execution and amusing. *The Interior with an Orpen Picture*, by Mr. G. Birkbeck, calls attention to itself as an excellent attempt to wrestle with an extremely difficult theme.

The exhibition of the Royal Institute of Oil Painters is open until the end of December, with the usual variety in the class of pictures shown. The exhibition is in advance of some recent ones they have held. Pictures to be noted are *Priscilla*, by Mr. W. Douglas Almond; *The Japanese Doll*, by Mr. Carlton A. Smith; *Salt Merchants in the Market, Tunis*, by Mr. G. C. Haité; *Fishermen at Sundoten—Audierne*, by Mr. Terriek Williams; *Piazza San Marco*, by Mr. W. J. Leech (this work is skied!); *Resting*, by Mr. Edgar L. Pattison; *White Roses*, by Mr. Hans Richter; *The Childhood of Perseus*, by Mr. E. Reginald Frampton; *The Barge*, by Miss Mary McCrossan; *A Souvenir of Romney*, by Mr. Peter Leslie; *In Fenland*, by Mr. J. Aumonier; *A Bunch of Purple Heather*, by the President, Mr. Frank Walton;

*Colmondley Walk, Richmond*, by Mr. Arthur G. Bell; *Miss Hilda Fearon*, by Mr. Algernon Talmage; *Violas and a Butterfly*, by Mr. John M. Nolan; *In Springtime*, by Mr. Frank Dadd; *Woman with Parrot*, by Mr. Oswald Birley; *On Sandbed Farm*, by Mr. William B. Ranken; *In the Cart Shed*, by Mr. Steven Spurrier; *The Watermark—A Disputed Print*, by Mr. W. P. Caton Woodville; 1860, by Miss J. L. Gloag; *The Moon*, by Mr. Louis Sargent; *Washing Day*, by Mr. Edgar Bundy; *The Shattered Idol*, by Mr. Geoffrey Strahan; *Pageant of the Sea*, by Mr. Hayley Lever; *Lady Robinson and*

*Daughter*, by Mr. James Quinn; *Mother Carey's Chickens*, by Mr. A. D. Cormick; *The Toilet*, by Mr. Rowley Leggett, and *Red Wine*, by Mr. Glyn W. Philpot. Especially to be remarked are Mr. Dudley Hardy's *Barter* and Sir J. D. Leslie's two beautiful contributions.

The Carfax Gallery is having this month an exhibition of Mr. Gerard Chowne's work which will include his flower-pieces. His attitude in these pictures is always one of deference to the inherent



"LARKSPURS"

FROM AN OIL PAINTING BY GERARD CHOWNE

Chowne 1910.



"ANEMONES AND WALLFLOWERS. FROM  
AN OIL PAINTING, BY GERARD CHOWNE.





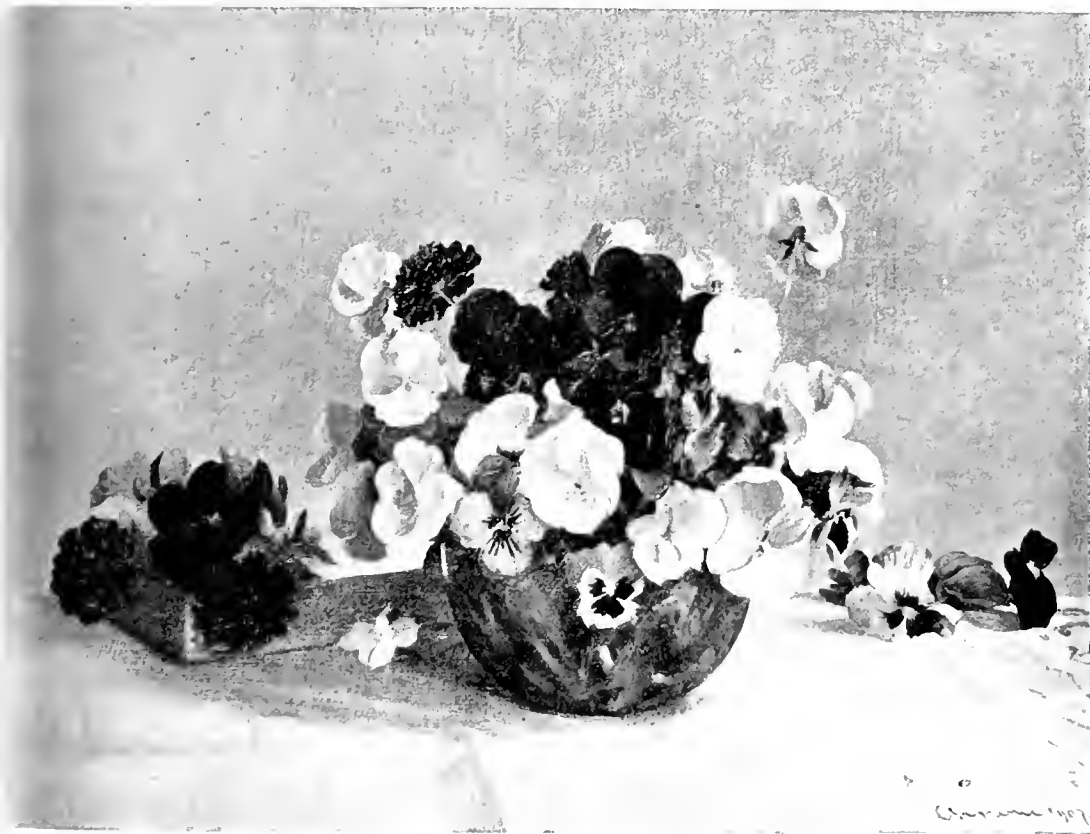
## Studio-Talk

characteristics of flowers. He seems to paint in them something with which sympathy more than vision puts him in touch. He fails to find quite the same inspiration in a flower bought out of a shop as in one brought fresh in from the garden. It was some paintings of flowers by Mr. Wilson Steer that first turned Mr. Chowne's thoughts in that direction. This influence was strengthened in its effect by his natural love of flowers. He began to paint them in 1903, and no sooner had he taken them as his subject than he became aware of the work of Fantin-Latour, which showed him the possibilities of the art. Mr. Chowne is a disciple, but not an imitator of the great Frenchman. An imitator is forced to content himself with the style, the outline, the body but not the spirit of his master's work, which is the inimitable part of it. Mr. Chowne's work in itself is a protest against racy superficial handling, that volubility of brush that overflows in the modern still-life and expresses so little.

At the Carfax Gallery during October two very

interesting young artists, Mr. Douglas Fox Pitt and Mr. Walter Taylor, have been exhibiting water-colour drawings. Both artists cultivate the same method; they are thorough impressionists, allowing themselves much freedom of style, but it is evident that a very sincere attitude towards their subject is religiously maintained.

The Leicester Gallery have been holding an exhibition of Miss Eleanor Fortescue Brickdale's illustrations to Tennyson's "Idylls of the King." It cannot be said that Pre-Raphaelitism is dead while Miss Fortescue Brickdale is alive—at least Pre-Raphaelitism in the spirit if not in the letter, though in many points also in that. The Pre-Raphaelites held that art was exalted by choice of exalted theme, and Miss Fortescue Brickdale would be at one with them in this. It is not the commonplace of life that appeal to her brush. Very charming in all her pictures is the refreshing sense of green fields and rivers—with a very elaborate and much-worked method she succeeds in retaining in all her glimpses of the country the sensation of



VIOLAS "

FROM AN OIL PAINTING BY GERARD CHOWNE



"SYMBOL OF ST. MARK." ONE OF FOUR MEDALLIONS PAINTED BY FREDERIC J. SHIELDS FOR THE CHAPEL OF THE ASCENSION, BAYSWATER ROAD

a genuine and unfaded *impression*. This in itself contributes not a little to the poetry of her style in the interpretation of a great poem.

At the same galleries Mr. Arthur Rackham's illustrations to Wagner's "Ring of the Nibelung" have been on view. We have so often dealt with the exquisite qualities of Mr. Rackham's art that his name in itself must count to our readers for the promise of something unrivalled.

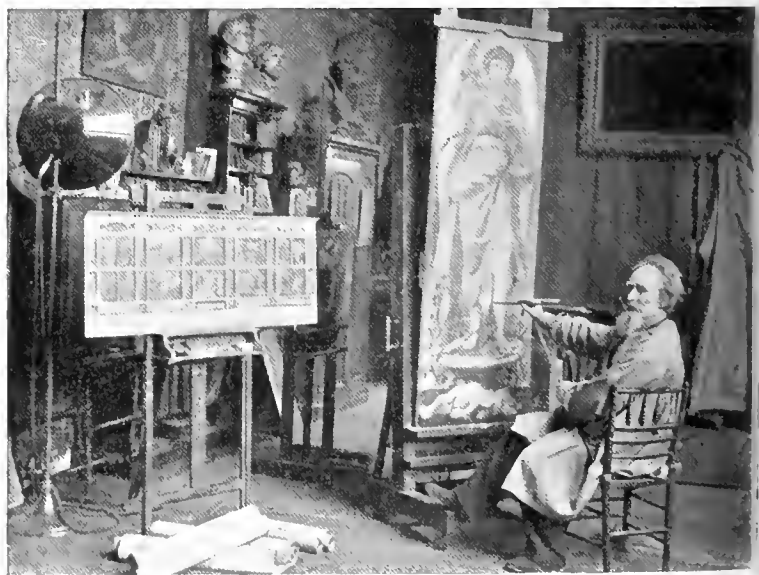
At the St. George's Gallery, in Bond Street, Mr. Maxwell Armfield shows the field in which his gifts find a natural and fascinating outlet—the illustration of children's books. *The Town Clock, Button Town, Travelers at Rabbit Inn*, and drawings in this strain are to be welcomed for their delicate fancy.

The Exhibition of Paintings and Drawings by the Modern Society of Portrait Painters at the Fine Art Society was a stimulating one, the work of Messrs. Alfred Hayward, John da Costa, W. B. Ranken, Alexander Jamieson, C. L. Colyn Thomson, G. Giusti,

G. W. Lambert, and Glyn W. Philpot being of particular interest.

The Exhibition of Old Masters in aid of the National Art Collections Fund, open until December 28, has been lavishly patronised by the general public. These exhibitions are educative in the highest sense. From familiarity with the old masters the eye acquires a culture friendly to the recognition of what is of the best in painting modern and ultra-modern. This good service is to be added to that of acquainting the nation with its own treasures, and the acquisition of a fund for their protection.

An artist who was undoubtedly meant by nature to be a genius at illustration was the late Frederic J. Shields, if we are to judge by such a marvellous drawing as the one for "Vanity Fair" in *Pilgrim Progress* in the Memorial Exhibition of Mr. Shields' works recently held at the Alpine Club. However, another side of his nature drew him into the field of church decoration, and sustained by religious enthusiasm he undertook the gigantic task of decorating with figure designs the interior of the Chapel of the Ascension in the Bayswater Road. He was a Pre-Raphaelite of the Pre-Raphaelite group, an intimate of Rossetti and Madox Brown. The artist was born in 1833, his father being a bookbinder's finisher, and during his early youth endured many years of privation. Of some of his illustrations Ruskin said to him: "Even should you never be able to colour, you may perhaps be more



FREDERIC J. SHIELDS IN HIS STUDIO



*(By permission of the Autotype Fine  
Art Co., Ltd., New Oxford St.)*

“CHRIST WASHING PETER’S FEET.” FROM  
THE PAINTING IN THE CHAPEL OF THE  
ASCENSION BY FREDERIC J. SHIELDS

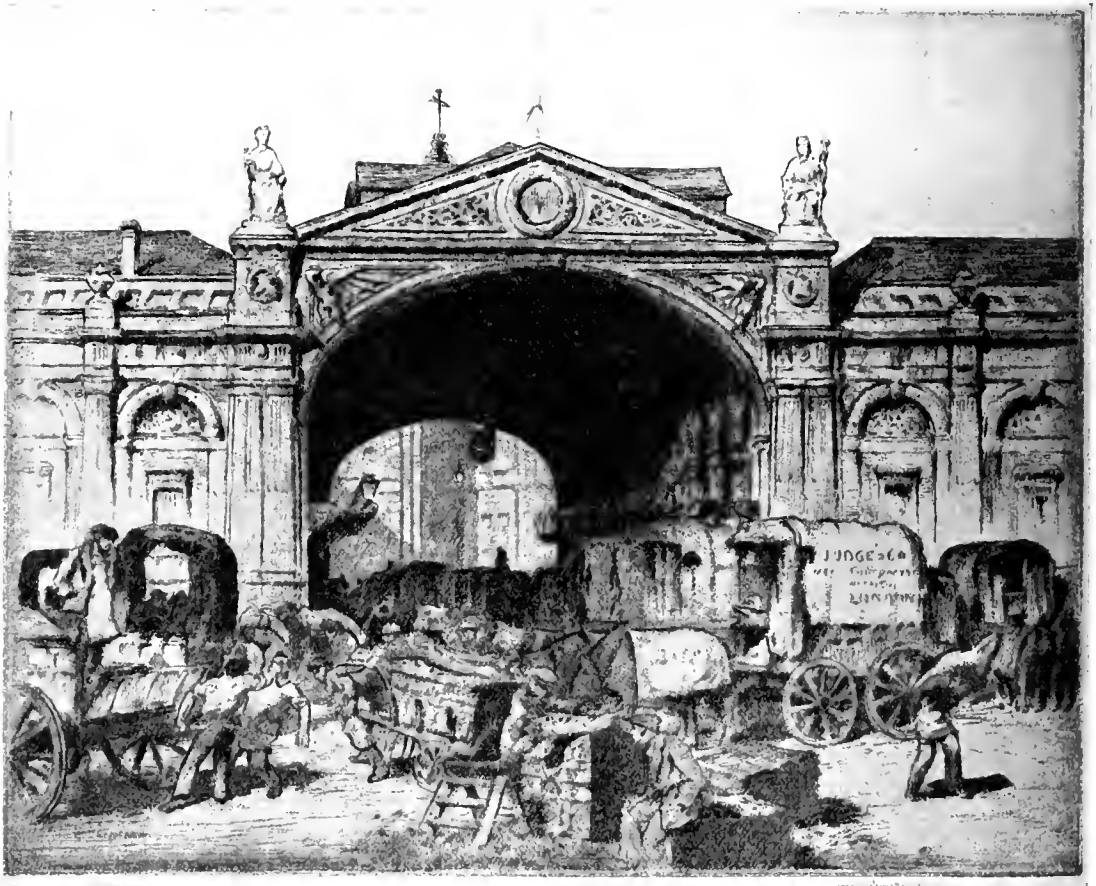


"THE SYRO-PHOENICIAN WOMAN (MATT. XV. 27)." FROM THE PAINTING IN THE CHAPEL OF THE ASCENSION  
BY FREDERIC L. SHIELDS

useful, and—if that is any temptation to you—more celebrated, than any painter of the day." The artist did not recognise this as the great opportunity of his life; he felt that come many years afterwards when the commission for the

decoration of the chapel was given to him, when he said: "It is as if I were given wings."

Mr. Stanley Anderson, A.R.E., whose interesting and characteristic etchings of *Brompton*



"SMITHFIELD"

FROM AN ETCHING BY STANLEY ANDERSON, A.R.E.  
(By permission of Messrs. Dowdeswell and Dowdeswells, Ltd.)



*(By permission of Messrs. Frost  
and Reed, Bristol)*

"BROMPTON ORATORY." FROM AN ETCHING  
BY STANLEY ANDERSON, A.R.E.

*Oratory* and *Smithfield* we reproduce, commenced his artistic training at the Bristol Municipal School of Art. In 1908 he won the British Institution Scholarship of £100 for etching and then came to London to work under Sir Frank Short at the Royal College of Art, and at the Goldsmith's College under Mr. Lee Hankey. He has also worked at St. Martin's School of Art. Mr. Anderson has exhibited at the Royal Academy and the chief provincial galleries, and some of his work has lately been acquired by the Bradford Art Gallery for its permanent collection. He was elected Associate of the Royal Society of Painter-Etchers last year. Mr. Anderson has been sketching recently in France, and some of the results of his work will probably be seen at the next Painter-Etchers' exhibition.

By the death of Mr. James Aumonier, R.L., in his eightieth year, landscape art in England is much impoverished. His craftsmanship did not

desert him even in his last canvases, nor did that vein of poetry which gave his work distinction.

EDINBURGH.—The reconstruction of the National Gallery buildings and consequent temporary removal of the National Collection to the principal rooms of the Royal Scottish Academy left only two rooms in the latter building to be granted to the Society of Scottish Artists for their annual exhibition. The space was quite inadequate for the needs of the younger organisation, and not only compelled them to relinquish their usual practice of inviting a proportion of representative loan work, but necessitated curtailment of the privileges of members, if the exhibition was to include any examples of the work of non-members. The difficulties of the situation, however, appear to have been judiciously faced. Three hundred works in oil and water-colour have been hung, and there are a few small sculptures. The exhibition



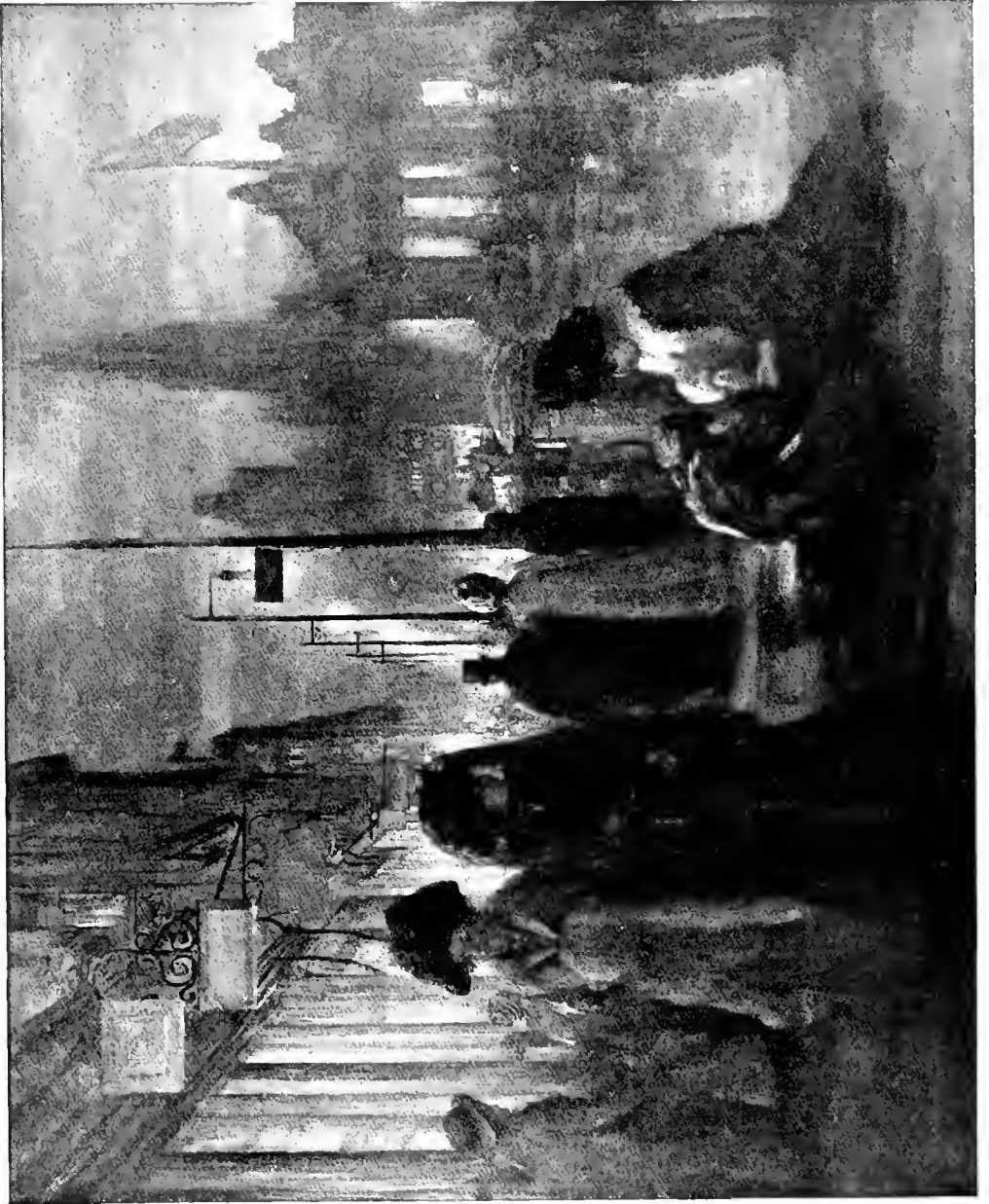
"THE SINGER"

FROM AN OIL PAINTING BY WALTER G. GRIEVE





"AFTER THE REHEARSAL" FROM  
AN OIL PAINTING BY J. A. FORD



consists practically of the work of artists in the Edinburgh district and probably on no previous occasion has the general level of merit of present-day work been quite so high. It is curious, however, to find it comparatively devoid of really important landscape work. On the other hand there are some notable instances of a Celtic revival in the return to myth and legend for inspiration.

The new Chairman of the Council, Mr. A. E. Northwick, whose work has during the past few years been notable both for its variety of subject and originality of treatment, exhibits only one picture, but it is an outstanding feature of the exhibition. Primarily it is a view of Princes Street by night, looking eastwards, with the pillars of the Royal Scottish Academy building in the foreground on the right, and beyond, dimly outlined, the Scott Monument and the North British Station Hotel. The yellow glare of the shops falls on the passing crowd, and shows a lady kneeling beside a street lamp at a pillar letter-box and speaking words of comfort. The incident gives its scriptural title *As much* to the picture, which in this respect depicts what was actually witnessed by the artist, but the religious motive is not given over-emphasis; it falls naturally into its place, and leaves one to admire the work for its sound artistic qualities.

The exhibited work of Mr. J. A. Ford has hitherto been confined to portraiture; his *After the Bazaar* is a very welcome variant characterised by the carefulness of its execution, the accuracy of the draughtsmanship and the skilful modulation of light and colour. Practically the only loan work consists of two examples of Mr. E. Hornel's highly individualised genre, which, since the artist's break with the Academy, is little seen in Edinburgh. *The Blue and Gold* of Mr. David Alison marks a very distinct advance in the work of this young portraitist, both in composition and rich, well-balanced colour. A large portrait by Mr. Douglas Sechan of the Rev. Dr. Playfair, St. Andrews, is fully emphasised. Mr. W. Somerville Shanks has an excellent portrait of a gentleman, and Miss Alice Wilson a clever study of a young girl.

Mr. Walter G. Grieve's *The Singer* is a vibrant colour-note in the exhibition. It suggests both Spanish and Venetian influences permeating a distinct individualism, and is a worthy successor to *The Mercenaries* of two years ago, a reproduction of which appeared in THE STUDIO. Mr. Charles H. Mackie in a continuation of his Vene-

tian work shows bold chiaroscuro allied to warm colour and stately form in a courtyard scene. Mr. Graham Glen has an important study of a young woman in a pink dress carrying a bowl of roses. Mr. Robert Hope has produced a fine quality of colour in *The Spangled Veil*, and so has Mr. R. Payton Reid in his *Romany Lass*. Mr. Alexander Grieve in his portrait of Miss Husband has realised tone but lacks precision. A large picture of a Venetian canal by Mr. A. H. Jenkins is very complete and well balanced, and Mr. George Smith in *The Threshing Mill* gives almost a poetic rendering to a prosaic subject.

Prominent amongst the purely landscape work is Mr. G. Campbell Noble's *Harbour on the Moray Firth*, while Mr. W. M. Frazer has two small but attractive scenes. Mr. Mason Hunter in *The Evening Tide* has been most successful in the grouping of the fishing-boats. A fine sweep of wave motion and blending of colour has been attained in



"TOO LATE FOR SCHOOL" BY EMILIO LONGONI  
(See Milan Studio-Talk, next page)



IVORY PEARL-WOOD BUST OF MRS. GEIGER. BY W. GEIGER

Mr. Marshall Brown's *A Nor' Easter*; Mr. Henderson Tarbet has realised the witchery of a winter's eve among the Highland hills, and Miss Annie Morgan's *On the Road to Rannoch* is a boldly realised effect of light breaking through heavy clouds. Mr. Robert Noble has been particularly happy in his decoratively treated landscape *The Pool*, with its graceful tree forms; and other landscapes of note are a farmsteading scene by Mr. James Riddell, Mr. W. B. Hislop's *Summer Night*, and Mr. A. R. Sturrock's *Mid-Summer Twilight*. Mr. William Wall in *The Arboreal Cat* shows his intimate knowledge of the wild feline.

In the water-colour section Mr. R. B. Nisbet has a charming sunset effect, and beautiful colour and fine drawing are evidenced in Mr. John Duncan's *The Singing Branch*, Mr. Stanley Cursiter's *The Green Ribbon* and *Thor goes to visit Utgard-Loki*, and Mr. R. T. Rose's *Primordial*, a highly imaginative work. Other interesting work is contributed by Miss Preston Macgoun, Miss Emily Paterson—particularly her drawing of *The Church, Plouaret*—Mr. W. Y. Macgregor and Mr. James Douglas, who shows cattle in a stream. The few sculptures in-

clude a beautifully modelled bust in bronze of a boy by Mr. H. S. Gamley. A. E.

MILAN.—The art of Emilio Longoni is simple and sincere. It springs from nature, and thus leads our spirit back to nature. The poetic sentiment is very strong in him; his work, the technique of which is masterly, reveals a profound feeling of humanity. He spent a miserable childhood in a Milanese village and a toilsome youth in Milan itself. He has painted only what he has seen and experienced himself. His art may be divided into three classes: social scenes, pictures of child life, and landscapes. Greater than his visions of the tragic moments of the life of the people is Longoni in his intuition of children's souls. His canvases often glow with fair heads of smiling cherubs, with haunting faces of dreamy children. *Too Late for School*, which we reproduce, is an excellent rendering of infantile psychology. The picture precedes those in which the artist has adopted "divisionism" exclusively as his technique—a method he uses with the conviction that it is the only means fit to obtain a faithful representation.



RELIEF PORTRAIT OF MR. F. GOOSENS-O'NEIL IN IVORY BY W. GEIGER

As a landscape painter, Longoni is the poet of lonely summits, of tiny lakes, of lofty glaciers.

A. B.

**L**UGANO.—We give on this and the preceding page some examples of recent work by Herr W. Geiger, a sculptor who has turned his attention of late to the carving of relief portraits in ivory and wood, the stimulus to this class of work coming from an inspection of



IVORY BUST OF MISS JULIA MCMAHON OF DAYTON. BY W. GEIGER

life. His works are the result of long years of meditation, long years of patient toil. When, however, the picture is completed, it bears no trace of the technical means used to produce the effect. The patience of the painter has succeeded in cancelling every sign of his efforts, and the idea shines luminously before us, freed from dull matter.



"LA MADELEINE" (BRONZE) BY I. ANDREOTTI  
(See *Paris Studio-Talk*, p. 154)



BOXWOOD RELIEF PORTRAIT OF MISS MARY FEARY OF BOSTON. BY W. GEIGER

the fine old box-wood reliefs in the Ambrosianus Collection in Milan. He was so taken with what he saw there that he has relinquished to a large extent the practice of carving in full relief in order to devote himself to this nowadays little cultivated branch of plastic art. For the portraits themselves Herr Geiger uses ivory or box-wood, in conjunction with a background made of one of the finest kinds of wood, such as rose-wood or mahogany, and the result of this combination of light and dark substances is extremely effective. Herr

Geiger is a brother of the Munich artist, Emil Geiger, a sculptor who also works in ivory as well as stone, and some of whose statuettes were illustrated in these pages some three years ago. The two artists received their training as carvers from their father, a native of Meran, Tyrol, a region famous for its workers in wood.

PARIS.—On the first of October, at the Grand Palais, the ninth exhibition of the Salon d'Automne opened its doors to the public, and as in previous years afforded the spectacle of a colossal effort of thought and of research—for one saw in the various sections of the show *ensembles* of the works of different artists, a collection of designs for stage costumes and settings for the "Théâtre des Arts," retrospective exhibitions, and last but not least, there was a vast exhibition of French decorative art. These seventeen halls devoted to decorative art formed really the distinctive feature of the Salon, and marked a new departure. Already the exhibition of the Artistes décorateurs has given proof that our craftsmen and designers are at length marking out their own road. Unfortunately at the moment when these lines were written this decorative section was far from being completed, and would not be open for a fortnight after the rest of the Salon. I regret that this, which bade fair to be the most interesting part of the exhibition, was not ready by varnishing day, but I shall have an opportunity, I trust, of giving an account of it in the next number of THE STUDIO.

The first thing that attracted my attention on entering the Grand Palais was the great Beethoven monument by José de Charmoy, a work which was—one is at a loss to know for what reason—rejected by the Parisian authorities, for leaving aside certain evidences of inexperience, it reveals the artist's admirable abilities as a sculptor and architect. Among the works of plastic art I would mention also the contributions of Andreotti, a sculptor of very

pronounced individuality, one of whose works we reproduce. Several rooms were set apart for special exhibitions. In one of the halls at the top of the great staircase one saw the works of Henry de Groux, the powerful visionary, painter, sculptor, and etcher, who is always, and above all himself. In another room there were hung about fifty pictures by the Spaniard F. de Iturrino, whose work is by no means unknown to the Parisian public. Iturrino brought with him from Spain a series of paintings of wonderful clarity and brilliance of tone. While on the subject of these special *ensembles* one cannot forbear to make particular mention of that of the Théâtre des Arts, which showed, through the medium of such artists as Dethoma, Saglio, Desvallières, and Piot a decidedly new development in the art of costume design and of the *mise en scène*.

Among the countless works shown at the Grand Palais there were, as may naturally be expected very many that were devoid of interest; and other on the contrary which revealed original and individual characteristics. Among these latter I noticed the pictures of Chénard-Huché, Morris Wilder, Dufrénoy, Bonnard, Manzano-Pissarro, Francis Jourdain, and Morerod—not to mention the names of those designers and craftsmen whose work in the section of decorative art I hope to deal with later on.

H. F.



"LES GITANES"

BY F. ITURRINO





( photo, H. Garnier )

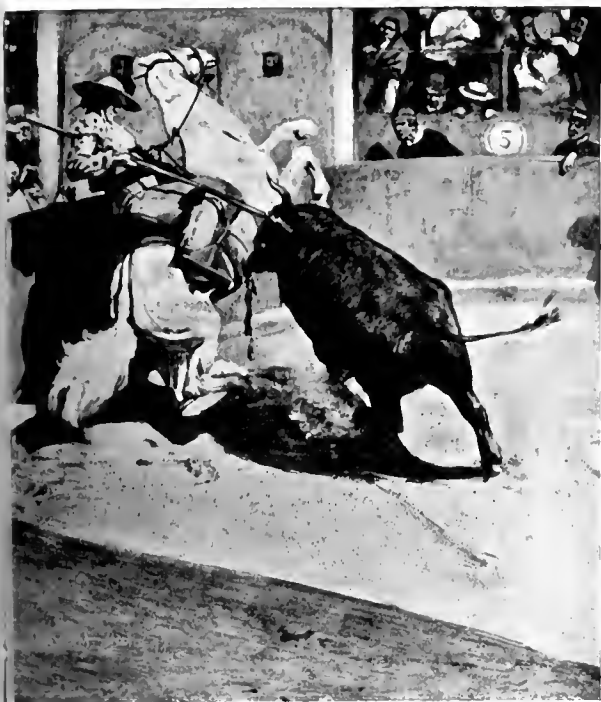
"FORÊT VOSGIENNE"  
BY PIERRE WAIDMANN





PRINCESS CAROLYNE SAYN-WITTGENSTEIN  
FROM A COLOURED DRAWING BY F. KRÜGER

*(In the possession of Fräul  
Mathilde Rabl.—See p. 12)*



"BULL-FIGHT" (INDIAN-INK DRAWING) BY PROF. ARTHUR KAMPF  
(See Berlin Studio-Talk, p. 159)

significance, and a more robust technique. After devoting himself to transcribing the gentle poesy of the landscape of Lorraine, he decided to seek a new environment. He visited first the central provinces of France, Normandy, Brittany, the coast of Carole, and Folkestone; then devoted himself to the cool and subtle harmonies of Dutch landscape, and finally arrested his steps at Venice, whose vibrant colours he has rendered in a very sincere and personal manner. When a one-man show was held of his work at the Petit Galleries his painting amazed one by its diversity. All the pictures seemed to be endowed with intense artistic feeling, and one can but say with our eminent confrère M. Roger-Milès, "qu'à quelque latitude qu'elle s'offre à son observation, la nature apparaît toujours en décor à Pierre Waidmann: il y découvre sans cesse des harmonies de ligne et de couleur qui sont susceptibles de la faire admirer." In fact the feeling for the picturesque and for decorative effect never leaves him; his cultivated eye cannot descend to the

"Les joies de l'Art sont divines et viennent à notre âme comme la sensation de son immortalité," writes Jules Breton: all of these joys Pierre Waidmann has been sensible from his earliest youth. In constant commune with nature, which has never ceased to afford him the most delightful inspiration, he has wandered roaming through the fields and copses of his home, and lingered by the shores of lakes rendered mysterious by the mists at eventide, while the beautiful blue line of the distant Vosges has been shrouded in shadow and deep melancholy. Among his surroundings his ideals, first stimulated by his illustrious compatriot François, were awakened, and these ideals he has never ceased to pursue.

Waidmann's first appearance at the Salon des Artistes Français was made in 1884. After the split he followed M. Roll to the Société Nationale, of which he remains to-day a member. Roll it was whose influence determined him to allow his individuality free rein in his work, with the result that henceforward one found in his paintings more strength, a new



"MIRIAM"

(See p. 159)

BY ANSELM FEUERBACH

commonplace. Pierre Waidmann's work is always truthful, but artistically truthful.

L. H.

**B**ERLIN.—The portrait of the *Princess Carolyne Sayn-Wittgenstein* (p. 156), whose name is so closely connected with the musician Franz Liszt, is a classical example of the draughtsmanship of Franz Krüger, pencil-historiographer under Frederick William III. and IV. This masterpiece has been on view in the Old Berlin section of the Grosse Berliner Kunstausstellung; it represents a kind of portraiture which cannot be surpassed in vividness of individualisation and perfection of detail.

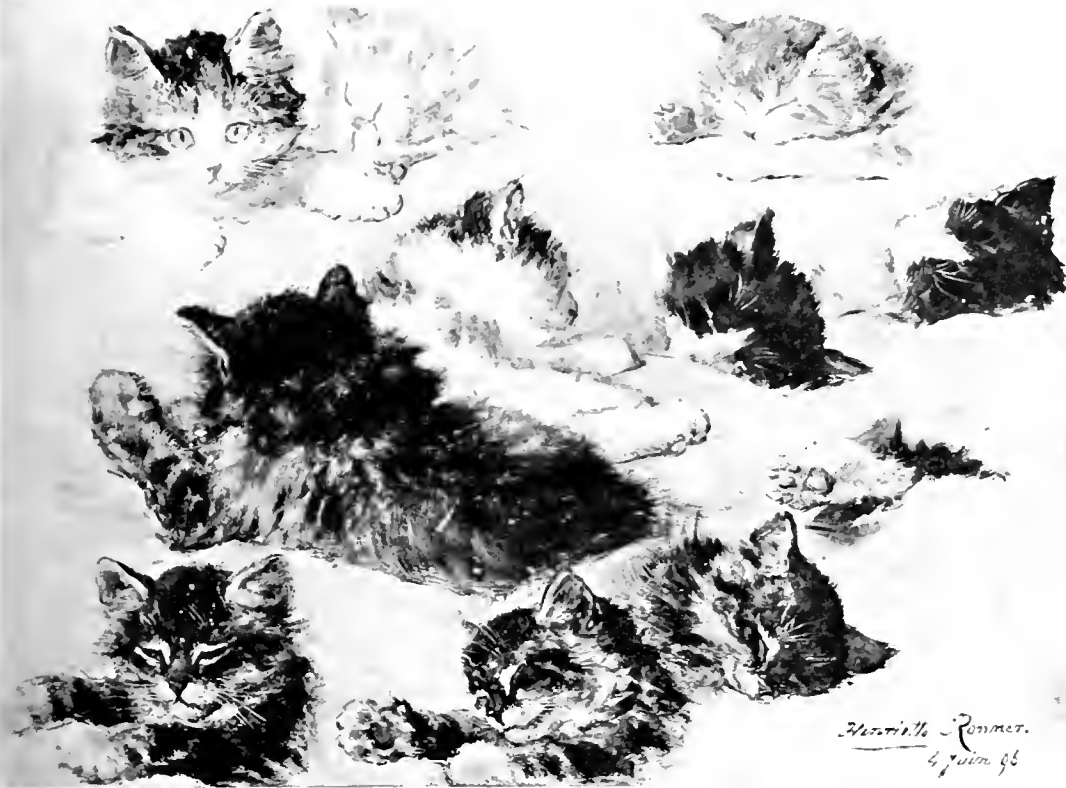
The Royal National Gallery is undergoing architectural changes and has therefore arranged an exhibition of its new acquisitions in the beautiful rooms of the Royal Academy of Arts. These purchases at the same time render account of the activity of Professor Ludwig Justi during the first two years of his new directorial office and the result is indeed surprising. Quite a small gallery in itself has been added to our public collection, and the selection of works testifies to a perfectly balanced connoisseurship which has striven to do justice to historical excellence as well as to present-day merit. Unexpected treasures in the shape of a group of nineteenth-century drawings speak for the high appreciation of this side of artistic expression and may be taken as a sort of answer to those among the moderns who show a too-exclusive faith in mere colour. We are deeply grateful for some fine landscape pictures which convince undisputably of the pictorial endowments of our great architect Schinkel, and for the delightful

designs and sketches by artists belonging to the group of Nazarene painters who influenced the Pre-Raphaelites and by the romanticists and classicists of the first half of the last century. As the funds at the disposal of the Director are limited we owe special thanks to Prof. Justi for enlisting the sympathies of donors; as a result of his energy in this respect we have the highly interesting collection of pen, pencil, and indian-ink drawings by Johann Heinrich Füssli. A strange mixture of Titanism and Parisian piquanterie is a striking feature of this Anglo-Swiss master's work, but the flavour of high art is in it.

Berlin is soon to possess a National Portrait Gallery, for which rooms are being prepared in the



MME. HENRIETTE RONNER IN HER ATELIER  
(See *Brussels Studio-Talk*, p. 160)



ÉTUDE DE CHATS

(See Brussels Studio-Talk, next page)

BY MME. HENRIETTE RONNER

“Bauakademie” of Schinkel, and about a dozen of these new acquisitions are destined for this place. Old names like Tischbein and Graff are again restored to importance, and the classical Berlin thoughtsman before Menzel, Franz Krüger, who has just been again so much admired in the Old Berlin section of the Great Art Exhibition, is appreciated for his precise and vivid renditions of great celebrities. Gaps in the inventory of the National Gallery have been filled by some important oil paintings. Böcklin's grand *Ocean Idyll*, that romantic phantasy on the allurements and melancholy of the deep, has been secured from a private collector, and some of his Italian landscapes as well as an exquisite profile portrait of his beautiful wife in encaustic technique on a white background will be heartily welcomed. Feuerbach, the painter of the Renaissance, is quite himself in his majestic *Miriam*, a portrait of his favourite model and a work in which he charms us by the luscious colour-scheme—a bright green garment and purple shawl set against a russet background. Menzel is marvellous in the finale of a torchlight-procession in nocturnal Berlin, and Thoma is delightful in his

idyllic rendering of a South German town, Laufenburg.

Until now it has only been possible to acquire a few modern works, among them being an indian-ink drawing of dramatic verve, a *Bull-Fight* by Professor Arthur Kampf, a vivid realistic genre by Hans Looschen, a fine sheep-yard by Julius Bergmann, and a pathetic Brandenburg landscape somewhat in the Courbet style by Karl Hagemeister. Old sculptors like Schadow and Blaser have been deservedly honoured like their living colleagues Pagels and Felderhoff.

The Salon Schulte has been showing collections of works by two painters, Leonhard Sandrock and Walter Geffcken, respectively typical of the specialist and the universalist. Sandrock feels only inspired by harbour and station surroundings, where gloominess and roughness prevail. He handles his brush with the realist's energy, and although his eye is quite able to discern colour charms, his entire art strikes one as monotonous. Geffcken's principal feature is diversity. He is attracted by

all sorts of sights, can sum up the individual traits as the portraitist of ladies and gentlemen, can paint peasants, animals, rococo scenes, the female nude, and plein-air effects and tries many methods; we seek his character but always encounter his aestheticism.

J. J.

**B**RUSSELS.—We give some reproductions of the work of the celebrated painter Henriette Ronner, whose studies and paintings were to be seen recently on exhibition at the Cercle Artistique of Brussels. Henriette Knip (her maiden name) was born at Amsterdam in 1821; her father, himself an artist of repute, was the son of a painter, and both her brother and one of her sisters painted also. Hence it is not surprising that Mme. Ronner's vocation should have been marked out for her from infancy, and in fact she made her first artistic *début* at Dusseldorf when only fifteen years of age. In 1850 she married and came to live in Brussels, where she died recently. She owed her earliest successes to her studies of dogs, "but,"

writes one of her biographers, Henri Havard, "it happened that one day a cat strayed into the studio and aroused her curiosity by its unfamiliar attitudes and its startled glances, gradually absorbed her attention and finally achieved the conquest of the artist. Soon she submitted to the tyranny of the intruder to the extent of devoting all her time and all her ability henceforward to a study of the animal's attitudes and characteristics. Mme. Ronner has left a permanent record of all the peculiar traits, all those subtleties of expression, all the sly and malicious postures which form a never-ceasing source of interest and amusement to the observer, and for this we owe her thanks." Two of the artist's children have adopted artistic careers: Alfred Ronner, who died unfortunately before his talents had achieved their full development, and Alice Ronner, who is decidedly one of our finest painters of still-life subjects, and of whose work we give a reproduction. She has technical ability of a very high order, her skill in composition, her drawing and her colour are remarkable, and all her work has an attractiveness that is in truth quite masterly.

F. K.



STILL-LIFE

BY MME. ALICE RONNER





DOLLS IN OLD SILESIAN COSTUME

DESIGNED AND EXECUTED BY MARTA J. LANGER-SCHLAFFKE

**B**RESLAU.—The two groups of quaintly dressed dolls illustrated on this page represent a few out of a considerable collection exhibited a few months ago at the Museum of Applied Art (Kunstgewerbefuseum) of this town by the Verband Schlesischer Textil-Künstlerinnen, an association of past and present pupils of Frau Langer-Schlaffke, who, as mentioned in a note on her work which appeared in an earlier number of this magazine (January 1908), conducts a school of embroidery and textile work in conjunction with her husband. Readers who recall Marion Kaulitz's costumed dolls, as illustrated in these pages, may detect a resemblance in the facial features of Frau Langer-Schlaffke's little people. They are, in fact, the same types as those which were modelled for this former of dollyland by Josef Wackerle, the designer of Nymphenburg porcelain, and other artists, and were adopted owing to the lack of any real Silesian types, though some among them were found to answer admirably for the fair-haired, bony

type of Silesian peasant woman. It is, however, in their costumes that these little creations of Frau Langer-Schlaffke and her pupils make such an engaging array, and here local characteristics have been faithfully reproduced. The caps of the "Schlasche Huxtleute" (wedding folk), in our first illustration, are made of real old brocade and trimmed with old ribbons and lace. For the rest, the dresses of these dolls, and those shown in the other illustration representing a christening party, are those to be met with in various parts of Silesia where the old-time costumes are still worn. Each little figure is the object of almost maternal care and thought on the part of its designer, and thus it acquires, as it were, a personality of its own.

**C**OPENHAGEN.—Mme. Bertha Dorph's boy and girl are almost as well known in Denmark as are the divers members of the Carl Larsson family in Sweden, but the similarity can be carried no further. Mme. Dorph, whose technique and artistic temperament

point to sympathy with the English, dislikes loud and pronounced colours and she rather aims at a somewhat lowered and restful keynote in her work, in which feminine attention is paid to gowns and accessories. Mme. Dorph renders such details as these with exceeding skill. We hope some day to deal with her more important paintings.

G. B.

**B**UCHAREST.—It is now some years since I had the opportunity of bringing to the notice of the readers of *THE STUDIO* (see the number for March 15, 1904) the success achieved by an association of artists, then just recently formed, under the title "Tinerimea Artistica" or "Artistic Youth." From that time onwards the society has not ceased to progress, thanks very largely to the beneficent patronage of the Princess of Roumania, and thanks also to the indefatigable activity and the undoubted talents of its members. Quite recently it closed its doors upon its tenth exhibition, which was most admirably arranged in the gallery which has for several years been placed at the disposal of the "Tinerimea."

Naturally the number of the members has increased; among the new recruits one should mention C. Aricesco, a painter of sentimental landscape; L. Bassarab, whose enamel-work is characterised by minute detail; C. Brancoush, a sculptor of imagination and broad, synthetic vision; D. Harlesco, a vigorous realist; G. Marculesco, who studies problems of pleinairism; A. Mournou, author of some excellent gouache drawings; S. Mützner, an experimental painter who attains some remarkable effects in a tricolour technique; D. Patchiouréa, whose sculptures are full of profound psychology; Gabriel Popesco, an engraver of first rank; J. A. Stériadi, who takes for his subjects

the labourers in the streets and the toilers at the seaports; and E. Gr. Stoenescu, a new arrival full of promise in the region of genre painting.

Turning now to the originators, founders and actual pillars of the association, I will venture to recapitulate their names: C. Artachino, an excellent draughtsman; Nicolas Grant, a luminous water-colourist; Kimon Loghi, a symbolical secessionist; St. Luchian, a robust realist; D. D. Mirea, a sincere sculptor; G. Petrasheo, an able exponent of simplicity in art; St. Popesco, the poet of Roumanian georgics; O. Spaethe, a sculptor of genial temperament in his conceptions and his effects; Hyp. Strambu, whose dexterous brush gives sympathetic renderings of modern life; A. G. Verona, whose varied talents find their expression equally well in rustic scenes, in landscape, as in decorative painting or in allegorical panels. I might say the same also of M. N. Vermont, whose works, already considerable in number, comprise subjects both religious and secular, and deal equally well with both popular and fashionable life."



PORTRAIT OF A LITTLE GIRL

BY BERTHA DORPH





PORTRAIT BUST

BY FRITZ STORCK

From the illustrations here given of certain of the pictures shown at the recent exhibition, it will be seen that all our artists have come under the influence of one or other of the various foreign schools. But though perhaps in a measure inspired by foreign ideas as far as technique is concerned, the majority of them seem to have succeeded in following their own road, in affirming their own individuality, and in putting their skill and knowledge to the service of an art which is Roumanian at any rate in choice of subject and of motifs. This is especially the case with such artists as MM. Verona, Vermont, Stériadi, St. Popesco, Mourmou, and Strámbu.

The large salon was mainly occupied by three huge decorative panels. On the left-hand wall the *Table of Trajan*, a site in the valley of the Olt, known to the ancients as Aluta, where Trajan in his conquest of Dacia halted with his army, furnished M. Verona with a beautiful country landscape, and was at the same time a kind of natural representation of the different "lines of communication"—for this was the subject given to the artist for this panel commissioned for the Salle d'honneur in the Ministry of Public Works.

On the wall opposite the entrance there hung a panel painted in pale and low tones, by M. K.

Loghi. This had for motif a Roumanian fairy-tale; the Prince Charming, spied upon by the three daughters of the Emperor—a kind of modern "Three Graces"—variously crowned and arrayed in yellow, mauve or white—pauses in surprise on the shores of the enchanted lake from which rises the white apparition of the Fairy Princess. The landscape setting to this scene was agreeably composed and lacked neither poetry nor grace, but the figures seemed to be borrowed from Wagnerian representations rather than from Roumanian legends. On the right-hand wall was the *Port of Constantza*, the subject given to M. Vermont for his panel for the Ministry of Public Works. Being obliged to depict docks which are not built even yet, the artist had to draw upon his imagination. He has painted a charming silhouette of Constantza stretching out upon the horizon.

Among other works which call for notice was *The Assault of Smârdan*, by Grigoresco, the deceased painter; also three portraits, one of M. Take Ionesco, the well-known public man, by Simonidy,



"PROFILE (LAMPLIGHT EFFECT)." BY IP. STRAMBULESCO



"DESCENT FROM THE CROSS"

BY NICOLAI VERMONT

a Roumanian painter established in Paris, where he has gained a well-deserved reputation; that of M. Marinesco-Bragadir, prominent in Bucharest

commerce, a head and shoulders in winter costume, with energetic features seen full face, by M. Z. A. Stériadi; and one of Mme. C. V. in a white dress, by M. G. Verona.

Among the landscapes I should mention the *Vallée du Shomousse*, by M. Th. Palady, which renders so admirably the melancholy and desolate grandeur of Carpathian scenery. While one regretted not finding Mme. Coutzesco Storck's work, always so distinguished on account of its attempts at synthetic and expressive simplification, among the exhibits, it was a pleasure to see M. Satmary, always so genial in his themes, showing a successful piece of work, and also to become acquainted with several new-comers, such as M. Ressu, Mlle. Rodica Maniou, M. N. Mantou, M. Poitevin, and M. Sirato.

There remains to say a word about the sculpture, which was this year but poorly represented. The only works that call for notice were some expressive heads by M. O. Spaethe, a *Joconde*, a *Silène*, and a bust of a poet, then the portrait of H.M. the Queen of

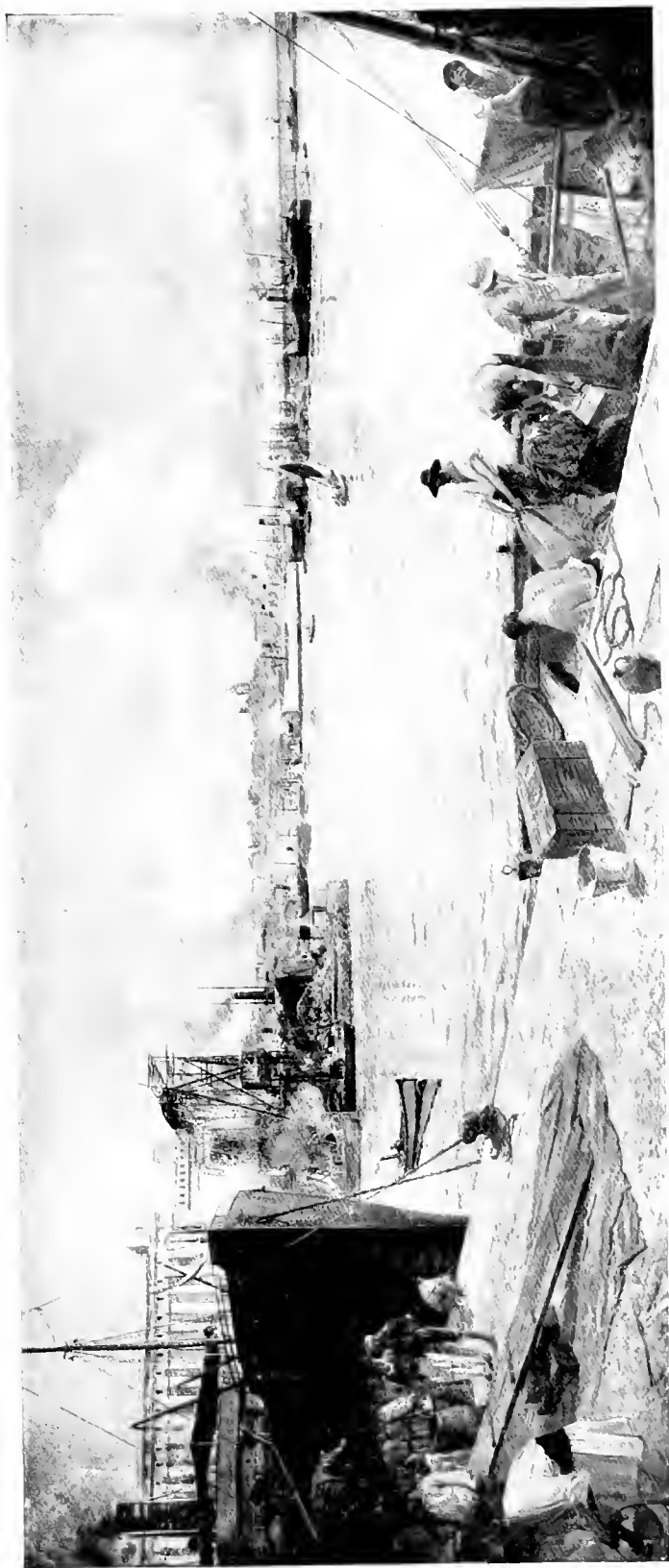


"THE MARKET-PLACE, CERNAVODA"

BY J. A. STERIADI



"THE TABLE OF TRAJAN IN THE  
OLT VALLEY," BY N. VERMONT



"THE PORT OF CONSTANTZA"  
BY NICOLAI VERMONT

Roumania reclining upon a sofa reading and embroidering by the light of the lamp in her private *salon de travail*. To conclude, we must notice the work of M. F. Storck, the author of several admirable statues and of so many characteristic little bronzes, and of a portrait bust and a head of a young girl very classical in feeling.

These few lines and the reproductions which accompany them will have sufficed to show, I hope, to the readers of THE STUDIO that we have in Roumania a young school of art which is struggling valiantly for existence and which surely deserves to prosper.

L. BACHELIN.

## REVIEWS AND NOTICES.

*L'Art*. By AUGUSTE RODIN. (Paris: Bernard Casset.) 6 fr. net.—M. Rodin's conversations with, or rather the monologues addressed by him to his intimate friend, M. Paul Gsell, as recorded in this book—a work which with its fine illustrations is certainly the most remarkable publication which has appeared in Paris this year—are full of pregnant suggestions and witty definitions recalling in their virile force their author's wonderful realisations of his ideal conceptions. The deeply interesting interviews between the great sculptor and his Boswell took place now at M. Rodin's beautiful home at Meudon, now in one or another of his many studios in Paris or in the sculpture gallery of the Louvre, the most delightful chats being those enjoyed when, at the day's work done, the two kindred spirits were sitting together and entirely at their ease. Very notable is the scene described under the heading of "Le Modelé," when, darkness having fallen, Rodin took up a lamp and told his companion to examine by its light an antique reproduction of the Venus of Medici of which he declared he was very fond. "You will think it a queer fancy to look at sculpture by anything but broad daylight," he remarked; "but just wait a bit," and turning the stand upholding the statue slowly round and round he made M. Gsell study the surface minutely, with the result that the latter noticed for the first time various protuberances and depressions in it, leading his host to point out to him that it is these very inequalities which produce the impression of real life. After observing, as he laid his hand caressingly on the hip of the Venus, "One would almost expect in touching this torso to find it warm," he launched forth into a most eloquent dissertation on what it is that sets Greek sculpture apart from any other.

"The Greeks," he said, "full of respect and love of Nature, represented her always exactly as they saw her. And they never failed to bear convincing witness to their worship of the flesh. It is absurd to think that they disdained it. Amongst no other people did the human body arouse a more sensual tenderness. This is the true explanation of the incredible difference that separates the false academic ideal from Greek art. . . . Whereas life animates and warms the palpitating muscles of Greek statues, the unnatural dolls of academic art appear to be frozen by death." No less remarkable are Rodin's dicta on the fundamental characteristics of the ugly and the beautiful in art. He sums up the whole gist of the question in the sentence: "In art all that is false is ugly, all that is artificial, all that tries to be pretty or beautiful instead of expressive, all that is trickery or affected . . . all that is without soul and truth . . . all that deceives." By professional artists the conversations on "Movement in Art" and "Drawing and Colour" will be found most useful, but to the outsider who knows how to enjoy and to admire, but is unable to create the beautiful, there is something peculiarly fascinating in the comparatively abstract reflections of the gifted master on thought and mystery in art and above all on religion.

*Hans Andersen's Fairy Tales*. Translated by H. Oskar Sommer. With twenty-four pictures in colour by Cecile Walton. (London: T. C. and E. C. Jack.) 7s. 6d. net.—Many editions have appeared in this country of these charming stories since they were written between the years 1835 and 1845 by the son of a poor Danish shoemaker at Odense, and the appearance of this edition would seem to be evidence that their popularity is not waning. The chief interest of this volume is, however, the series of drawings, and the fact that we are here introduced to a new illustrator. Miss Walton is the daughter of the well-known Royal Scottish Academician, Mr. E. A. Walton. She is, we believe, only just out of her teens, and so if we say that in some respects her work is a little immature, we imply no disparagement of the drawings here reproduced. As might be expected, Miss Walton is most successful in the more imaginative illustrations, which in conjunction with a lively fancy reveal considerable delicacy of colouring and good sense of decorative effect in composition. In one or two pictures there are little weaknesses of drawing—a fault which, no doubt, further study will enable her to overcome, but in others, such as the illustrations to "The Swineherd," "The Garden of Paradise," or "Thumb-

belina,' though we can trace the influence of various artists, yet we find individuality and imagination that make us look forward with interest to seeing more work from her.

*The Idylls of the King.* By Alfred, Lord Tennyson. Illustrated in colour by Eleanor Fortescue Brickdale. (London and New York: Hodder and Stoughton.) 15s. net.—We have commented elsewhere in this number (p. 143) on the drawings executed by Miss Brickdale for this edition of "The Idylls of the King," and it only remains for us therefore to say that the reproductions of them seem to us to be very satisfactory, but we think the border used as a setting for all of them is rather too obtrusive and detracts from the effectiveness of the pictures. In other respects the get-up of the volume is excellent: the type though not large is clear and restful, and the binding at once pleasing and appropriate to the contents.

*Old English Libraries.* By ERNEST A. SAVAGE. *Romano-British Buildings and Earthworks.* By JOHN WARD, F.S.A. *The Roman Era in Britain.* By JOHN WARD, F.S.A. (London: Methuen and Co.) 7s. 6d. net each.—We have already reviewed in these pages many of the volumes of "The Antiquary's Books," which are appearing under the general editorship of the Rev. J. Charles Cox, and these last three additions to the series are no less interesting and not less carefully produced than their predecessors. The two books by Mr. Ward are illustrated by many photographs and by drawings made by the author, while in "Old English Libraries" Mr. Savage has added a valuable work to the rather scanty literature dealing with a very interesting subject. The series should certainly find a place in every library.

*Steinlen and his Art.* Twenty-four cartoons. (London: Chatto and Windus.) 10s. 6d. net.—This collection of cartoons contains some striking and characteristic examples of that draughtsmanship which has made Steinlen famous in the world of art and a power also in the world of politics. A Swiss by birth, the artist has won renown as the portrayer of the proletariat of Paris, whither he migrated at the age of twenty-three, and though here and there the light side of plebeian existence is revealed to us, yet on the whole it is the sad and the "seamy" side which has furnished him with most of his themes. So abjectly miserable does he make some of his men and women appear that one is inclined to ask whether such types are possible in "la Ville Lumière." In the sphere he has made his own Steinlen is perhaps without a rival, and one has to go back to Daumier to find

his equal in psychological insight. One or two of the drawings included in this volume remind one of this great satirist, but for the rest Steinlen is—Steinlen. He uses colour effectively on occasion to reinforce his drawing, but on the whole he is, we think, at his best without any such addition.

*Cathedral Cities of Italy.* Written and illustrated by W. W. COLLINS, R.I. (London: Heinemann.) 16s. net.—It is not by any means always the case that an artist combines the dual rôles of author and illustrator with such success as Mr. Collins has done in this book. He has covered a good deal of ground, and though of necessity, seeing that he devotes chapters to no less than twenty-five different places, in some cases the letterpress is somewhat restricted, it is interesting, if brief, and he certainly provides ample fare in the fifty-six illustrations, all reproductions in facsimile of his water-colour drawings. For the most part these are excellent, especially the cathedral exteriors and out-of-door scenes, but one or two of the interiors seem to us less successful.

*Cathedrals of Spain.* By JOHN ALLYNE GADE. (London: Constable and Co.) 15s. net.—Mr. Gade writes with an American's enthusiasm for old things, but it is a well-tempered enthusiasm, which has resulted in the production of an interesting volume, and one in which he may fairly claim to have achieved what he has attempted, namely, to write a book that "will not prove too technical for the ordinary traveler, nor too superficial for the student of architecture." His idea has been to study the cathedrals from an historical as well as an architectural standpoint, and to deal with them also in relation to their surroundings, both past and present. The work is well illustrated with reproductions of admirable photographs, about thirty in number, some of which are effectively printed on a double page, as well as several plans.

*The Works of William Makepeace Thackeray.* Harry Furniss Centenary edition. (London: Macmillan and Co.) To be completed in twenty vols. 10s. 6d. net per volume.—As the successive volumes of this collective edition make their appearance, one is able to realise how prolific Thackeray's genius was, and consequently what a huge undertaking is involved in the publication of a complete edition of his writings. Some of the volumes run into over seven hundred pages, including the bibliographical notes furnished by Mr. Lewis Melville, and the observations—of special interest to the illustrator—supplied to most of the volumes by Mr. Furniss, who in contributing

no less than five hundred new drawings to the edition deserves the warmest congratulations for his share in the production of this unique memorial of the great author. Mr. Furniss's reputation as a draughtsman was made long ago, but he is justly entitled to regard this lengthy series of drawings as his crowning achievement. The subscribers to the edition have the further advantage of seeing all the original illustrations, by John Leech, Frederic Walker, and other well-known artists and also those of the author himself, and it should be added that the printing and general get-up of the volumes are excellent.

*Gothic Architecture in England and France.* By George Herbert West, D.D., A.R.I.B.A. (London: J. Bell and Sons.) 6s. net.—Very clearly and distinctly does Dr. West in his admirably written and well-illustrated handbook set forth the principles which, to quote his own words, underlie the wonderful history and development of mediæval architecture. Avoiding all controversial questions, such as the date of the first appearance of the true Gothic vault, whether Flamboyant was of English or French origin, he has been content to state the conclusions at which he has arrived after many years' close study of the chief ecclesiastical architecture of England and France. "In the mistress-art of Architecture" he adds, "the relationship between France North of the Loire and South-Eastern England was so close that it is not possible really to understand the different phases presented by the art of either nation without having at least enough general knowledge of the other to be able to study them side by side." He brings into prominence the fundamental fact that in France skilful construction and beauty of design were both dependent on the steady working out to its furthest consequences of the determination to support a stone wall by an elastic series of ribs not on walls but on piers and buttresses, maintained in equilibrium by the opposing action of thrusts and counter thrusts," whilst "English Gothic is an architecture of columns and arches and walls, not of necessity covered with stone vaults, in which beauty is of more obvious importance than adherence to a principle of construction."

*Royal Copenhagen Porcelain.* By Arthur Hayden. (London: T. Fisher Unwin.) £2 2s. net.—The fine qualities of the porcelain produced in recent years at the Royal Factory in Copenhagen have attracted the attention of connoisseurs and collectors, and the consequence is that a great deal more interest is now being taken in this ware than formerly, when the impression prevailed that all

Copenhagen ware was in the main merely a reproduction of Meissen ware. Once an impression of this kind gets root it is difficult to dislodge it, but Mr. Hayden's exhaustive history of the factory, from its establishment in the second half of the eighteenth century down to the present time, ought to dispel for good this erroneous idea and firmly establish the ware of Copenhagen in the esteem of connoisseurs. Whatever justification there may be for disparagement of the ware at certain periods of the factory's history, there can be no doubt that in the period of its modern renaissance—the period of underglaze decoration—the productions of the factory rank very high both artistically and technically. The author has worked at his subject very thoroughly, and much of the information embodied in the volume is the result of personal research in Denmark. By way of illustration the work contains more than a hundred full-page plates, with a sprinkling in colour, reproducing typical pieces produced at the factory at various periods, and there are some tables of marks for which the collector will be grateful.

Under the general title of "Great Engravers," Mr. Heinemann is issuing a series which has for its aim to present the whole history of engraving and etching in illustration, each volume being devoted to a particular master or group of engravers, and containing sixty-four pages of illustration, an introduction, bibliography, and notes. The editor of the series is Mr. A. M. Hind, and the two initial volumes deal respectively with *Andrea Mantegna and the Italian Pre-Raphaelite Engravers* and *Albrecht Durer*, the former being of special interest as bearing on the evolution of line-engraving from the niello work of the goldsmiths, some examples of this method being included among the illustrations. The volumes are published at 2s. 6d. net, and are excellent value for the money.

*Hints to Students and Amateurs* is the title of a recent addition to Messrs. G. Rowney and Co.'s series of Treatises on the Fine Arts (1s. net each), which we can confidently commend to the notice of art students, and especially to such as do not come into personal touch with artists of mature experience. The author, Mrs. Jopling, offers valuable advice on a multitude of technical points connected with the practice of painting in oils, water-colour, and pastel, sketching, perspective, and other matters. Another useful addition to the same series is a handy and well-written *Guide to the Art of Illuminating*, by G. A. Audsley, LL.D., with a frontispiece in colour and other illustrations.



## THE LAY FIGURE: ON THE VALUE OF DELIBERATION

"THERE is a proverb which might, I think, be quoted rather appositely against many of our present-day artists," said the Art Critic.

"What is that?" asked the Man with the Red Tie.

"More haste, less speed," replied the Critic, "or, in other words, the greater the hustling, the less the real progress that is made. Every one seems to me to-day to be in such a violent hurry to do something that no one has time to do anything that is worth doing."

"You are pleased to deal in paradoxes," laughed the Man with the Red Tie. "Explain yourself; your cryptic utterances are too much for my understanding."

"Well, I mean to suggest that the modern artist, taking him in the bulk, is possessed with a sort of feverish desire for production," said the Critic. "He is under the impression that there is some particular merit in working against time, and that the more he rushes his work through, the better will be the results at which he arrives."

"But, surely, what you call the feverish desire for production is a sign of the intense interest that artists take in their work," cried the Young Painter: "and surely it makes for progress. If there is no enthusiasm, how can there be any movement in art?"

"Enthusiasm! Yes, that there must be if art is to be kept alive," returned the Critic: "but I do not regard haste, or the hustling habit, as in any way evidence of enthusiasm. More often than not it is simply the result of mere restlessness, and sometimes, I believe, it is nothing but a symptom of laziness."

"Oh! How can that be?" protested the Young Painter. "Do you not think that work done in the white-heat of enthusiasm, with the imagination stirred to its utmost by the vividness of the first impression, must be good work? Do you not believe in the value of inspiration and in its power to bring out all that is best in the artist's nature?"

"And do you really believe that the white-hot enthusiast can ever be a lazy person?" added the Man with the Red Tie.

"Yes, I do," answered the Critic. "Great work in art often is, and often should be, done at white-heat; but in that case the particular high temperature must have been arrived at by very careful preliminary stoking of the fires of genius and by prolonged fanning of the flames which burn in the

artist's soul. The mind that gets white-hot all of a sudden does not burn healthily; it explodes."

"And an explosion is destructive, not constructive," laughed the Man with the Red Tie. "I can quite see that there is not likely to be much progress if you blow things to pieces."

"Of course, that is obvious," grumbled the Young Painter, "but you have not explained how enthusiasm can possibly be taken as a symptom of laziness."

"No! that is a perversion of what I really did say," exclaimed the Critic. "My contention is that the lazy artist is the one who is most likely to work in a hurry and to try and excuse himself for a bad habit by pretending to be enthusiastic."

"But if he is a rapid worker he must be energetic," argued the Young Painter. "The lazy man would be slow, deliberate, unprogressive; he would be a mere dull plodder without ideas and without initiative."

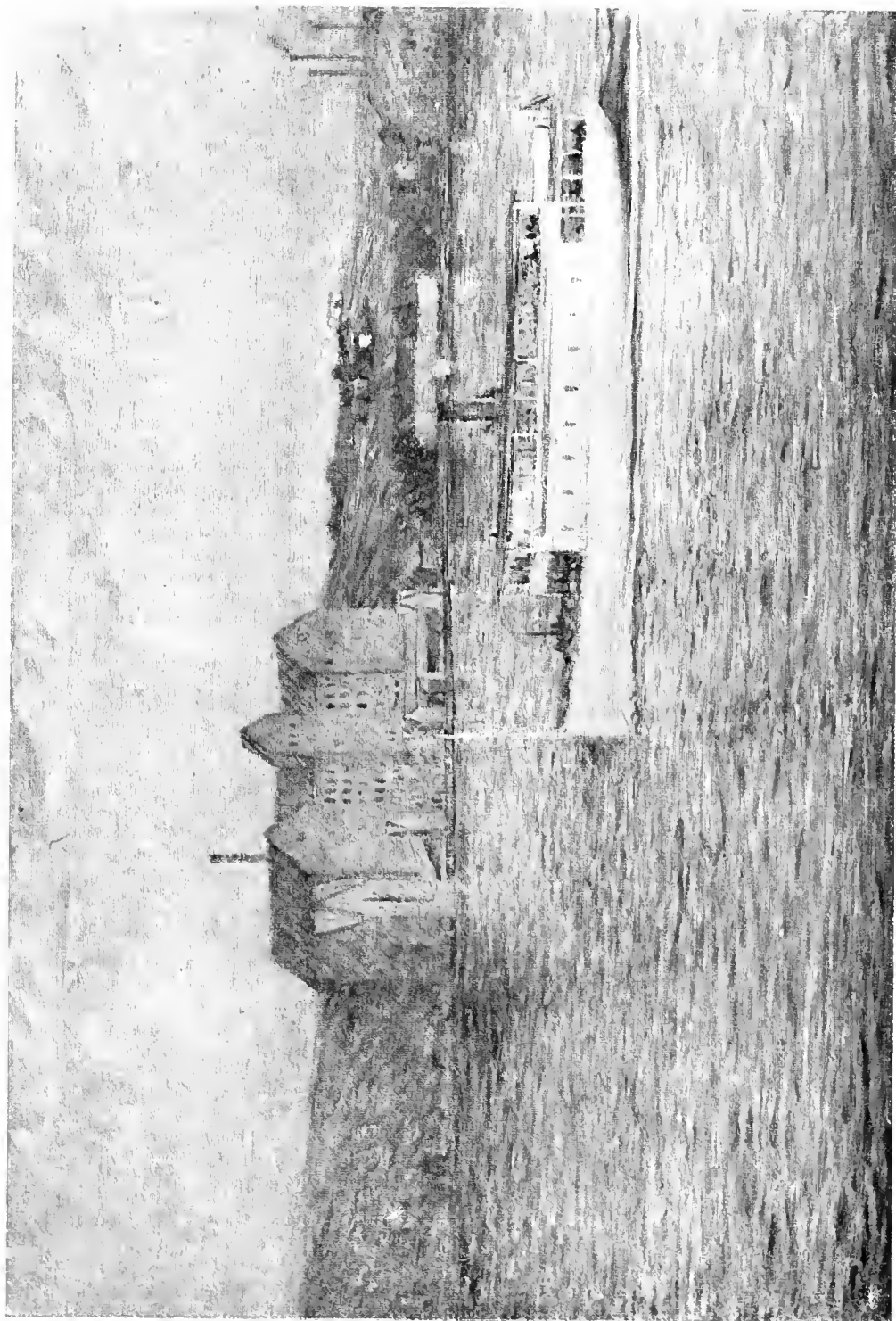
"Not a bit!" replied the Critic. "It is the sincere artist who is deliberate, because his enthusiasm is so great that it induces him to take a vast amount of preliminary trouble to ensure that his work shall, when completed, be as near perfection as it can possibly be made. The lazy man hurries it through because he has not the energy to study it properly, and because he is so anxious to get to the end of it that he cannot wait to test and perfect his knowledge. He evades his difficulties; he does not meet them and conquer them."

"Surely he struggles with his difficulties in every piece of work he undertakes," persisted the Young Painter.

"He struggles! That just expresses it," agreed the Critic; "and his struggle is futile because he has not prepared himself for it. Now, the really enthusiastic painter overcomes his difficulties in the preliminary studies by which he tests his knowledge of the subject with which he proposes to deal. These studies are the foundation upon which he builds his achievement, and the steps by which he leads up to perfection; the more careful, the more deliberate they are the more certainly do they help him to reach the end at which he is striving. Their value to him is inestimable because they make him sure of himself and point out to him the way in which his enthusiasm can be made most effective. By their aid he progresses and reaches ever greater heights of expression; the hustler never gets any further."

"How old-fashioned you are!" sneered the Young Painter. THE LAY FIGURE.





## Prince Eugen of Sweden

### THE LANDSCAPE PAINTINGS OF PRINCE EUGEN OF SWEDEN. BY AXEL GAUFFIN.

(Translated by E. Adams-Ray.)

ANUS-LIKE, the scenery around Stockholm has two faces. The one is lightsome and engaging, at least thought heedless, so to speak, and turns its eyes with blue-eyed, winsome glances. This is the most characteristic of the Lake Mälaren side with its purity, coquettish charm—its type, a little cottage whose encircling birches reflect their silver and green in the still waters, or wave above the long reefs that stand sentinel near the shore.

The other countenance is hard and gloomy, with cold, grey eyes. This face it is that is turned towards us when we approach the Swedish capital through the skerries that fill the sea east of Stockholm. The silent, low billows, that have never time to grow to height and strength amid these island-sheltered reefs, break impotently against the granite which they rise above the waters in all its cold, sterile loneliness.

But the stranger who expects to find these con-

flicting characteristics in the Stockholmer will soon discover that the side which is most prominently reflected in the temperament of the inhabitants of the capital is that of Lake Mälaren. It is the spirit of Lake Mälaren that gives the Stockholmer his light, careless nature, thoughtless of the morrow, and owning no very great sense of relationship with the bloody memories of vanished national greatness. And so when, in the summer, he flies to his beloved skerries, the archipelago with its naked, water-worn rocks appears to him quite as smiling and as cosy as the islands mirrored in a bay of Lake Mälaren. Just in the same way the Stockholman poet or painter of the second rank shows an inability to take the scenery of the skerries seriously. He sees naught but the picturesque features, the gleam of the sun over water and land.

Prince Eugen has nothing in common with this everyday type. It is seriousness, it is earnestness, that has set its seal on his art: this it is that has made him one of the creators of the new world of Swedish landscape painting.

He is, by descent, a member of a family rich in artistic and mental gifts. His royal father, the



PRINCE EUGEN'S STUDY AT VALDEMAR'S UDDE, NEAR STOCKHOLM

## *Prince Eugen of Sweden*

late King Oscar II. of Sweden, was, as is well known, a poet of distinction and an orator of remarkable powers; his uncle, Prince Gustaf, who died at an early age, was a gifted composer. Painting, too, has by no means been neglected by the Bernadottes, but only one member of the family, King Charles XV., King Oscar's eldest brother, devoted much time and care to this branch of art, though without ever attaining to more than the skill of a dilettante.

One could thus appeal to tradition when the youngest son of King Oscar II. and Queen Sophia of Hesse-Nassau was given the opportunity of developing the artistic gifts with which he was so richly endowed. Strangely enough, it was under the burning sun of the Orient that the future artistic discoverer of the Stockholm Archipelago was to give the first proofs of his capacity as a painter. In 1885 the twenty-year-old Prince undertook that journey to Italy, Egypt, and Syria which he described in a few brief chapters in the book "Our Memories" ("Våra Minnen"), published by him the following year in conjunction with his brothers Oscar and Charles. The three little water-colours

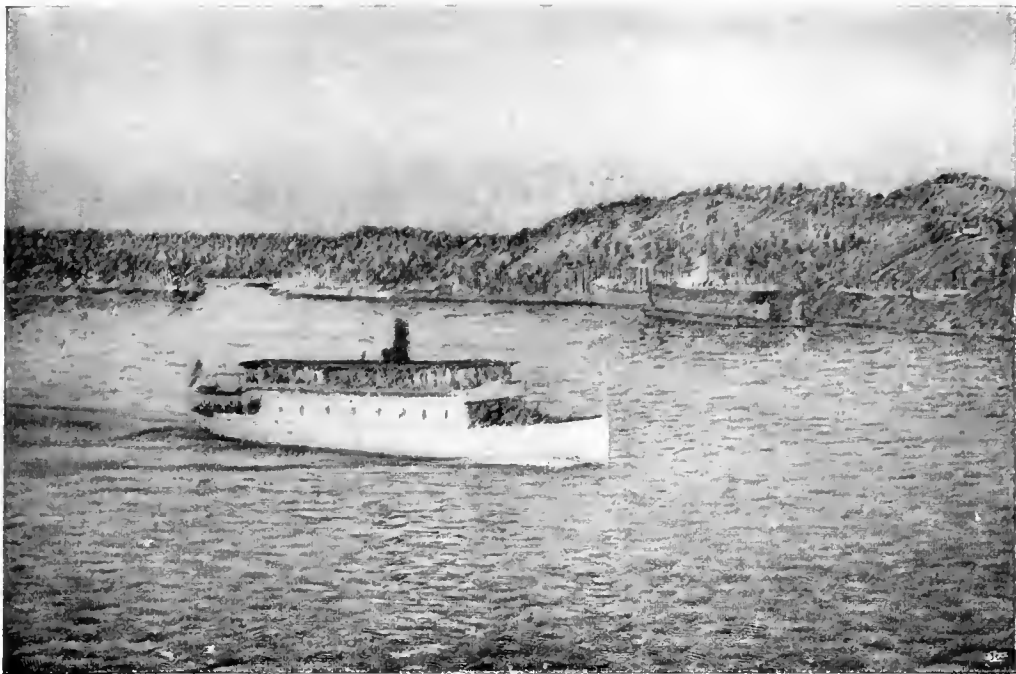
by Prince Eugen with motives from Palestine which illustrate the volume show, as yet, few traces of independent conception however.

During the years 1885-1886 Prince Eugen was living as an undergraduate at the University of Upsala, and there received instruction in his art from W. von Gegerfelt. The following year his artistic studies began in real earnest when he became a pupil at the ateliers of Bonnat and Gervex in Paris. It was during his two years' stay here—interrupted during each summer by his studies at home in Scania under the guidance of that gifted open-air artist H. Salmson—that the Prince laid the foundation of his sure and sound technique. The summers of 1889 and 1890 he spent in Norway, and then he settled for good in Sweden.

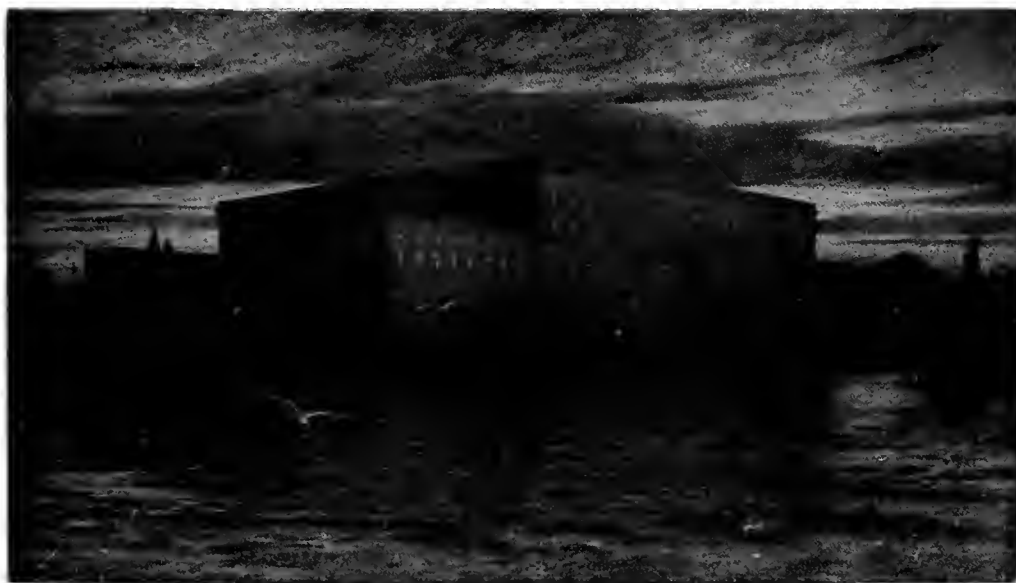
In the magnificent work "Swedish Landscape," published in 1905 and containing thirty reproductions in colour of the artist's work, one can follow the first fifteen years of his development. One thing that strikes the beholder when turning over its pages is the absolute absence, in the first part not only of man, but, we may even say, of the



THE DRAWING-ROOM AT VALDEMAR'S UDDE, PRINCE EUGEN'S RESIDENCE NEAR STOCKHOLM



"ENTERING THE HARBOUR. FROM THE  
PAINTING BY PRINCE EUGEN OF SWEDEN,



"STOCKHOLM CASTLE. FROM THE PAINT-  
ING BY PRINCE EUGEN OF SWEDEN.





## Prince Eugen of Sweden



"THE OAK"

FROM A TINTED CARBON DRAWING BY PRINCE EUGEN

work of man, in the landscapes painted by the peace-artist. This does not mean that we see no buildings there, for the very first page shows us Stockholm Palace, Nicodemus Tessin's incomparable creation, asleep on a northern summer night. But in its gigantic proportions it rears itself alone on its island, not as a home of mortals, but like the titanic dwelling of some supernatural being apart from those inhabiting the clefts and thickets of the forest. And *The Old Castle*, that intensely felt painting of Sundbyholm, speaks, with its mouldering falling plaster and its shuttered windows, of nothing but oblivion and decay. Reverence for the memorials of ancient culture finds expression in the loving care with which the brush reproduces the wrinkles and the stains in the weather-beaten walls. But, in the artist's eyes, the walls do not stand for independent scenery, plotted in the landscape for the occasion. They have grown there, together with that landscape, in a higher unity.

We turn over another page in "Swedish Landscapes," and come to *The Cloud*. Once again it is

the spirit of seriousness that strikes us. Still at the same time there rises a quiet, charmed delight from that soft, grass-grown slope, the full sated verdure of the trees, and the white cloud resting against the deep blue of the air, that fills the sense with a feeling of devotion and peace.

In the next picture we meet a darker mood. It is a northern *Summer Night* that casts its veil over bay and rocky islet. The idyllic yet austere sterility of the skerries acquires a touch of greatness, and the rugged rock softens beneath the tender, redeeming shadow of the night. How far is not the artist here from that realism of the eighties in whose atmosphere he was educated? It is a whole world of northern faery that arises from amidst these transparent shadows. The artist peers through the half-light and reads, word by word, the dim, mysterious story. It is the island of Tyresö in the archipelago of Stockholm, where for a number of years in succession Prince Eugen spent his summers, that has been the birthplace of the greater number of these dark nocturnes. The somewhat confined character of the country in that

## Prince Eugen of Sweden

neighbourhood has "damped" the strings on which the artist has here played. When, sometimes, his motives are taken from other tracts, we feel that his touch grows lighter, blither even. Such, for example, are his "Haga stämningar,"\* the three frescoes in the foyer of the Royal Opera House, Stockholm (1897-1898). These frescoes mark the first steps of Prince Eugen as a decorative artist, but although his whole temperament pointed to this branch of art as peculiarly his, this first attempt cannot be called an altogether happy one. A growing greatness of conception and of decorative character in execution is shown by the fresco painted in 1899 for the North Latin School, Stockholm, called *An Archipelago Landscape, Tyresö*, and by his *Stockholm Palace, Night*, already mentioned, which was painted the same year for the Swedish villa at the Paris Exposition of 1900, and was afterwards presented by the artist to the Hall of the Stockholm "Nation" at Upsala University. Yet another step towards the development of a personal decorative style became manifest in the painting of the gigantic landscape *Summer*, for the apse of the great hall of the school mentioned above. The

\* The Swedish word "stämning" (pl. stämningar), like the cognate German word "Stimmung," is quite untranslatable. It means the feeling or mood that pervades one when gazing at some scene (beautiful, terrible, amusing, &c.), listening to music, or when one is in company, good or bad, and the like.—*Translator*.

task of satisfactorily employing the fifteen-metre long, strongly curved field was one of special difficulty, but the artist's solution of the problem was as original as it has been successful. All round in the foreground he has placed, at nearly equal distances, a row of lofty, slender trees between whose trunks and crowns the perspective opens towards a landscape of "happy, summery lawns" and sunny, inland seas.

It is as if the artist, in one last, grateful, farewell, bade "Good-bye" to that Tyresö where he had spent so many more than pleasant summer so rich in artistic creative work; for it was during the course of that same year (1904) that Prince Eugen took possession of his newly erected mansion, "Valdemar's Udde," on the island of Djurgården, near Stockholm.

It was Ferdinand Boberg, the Swedish architect who is so well known for his many original creations, who conjured forth this home for prince-artist—a home enshrined in an exterior which infallibly attracts the attention of the traveller just before he enters the inner harbour of the capital of Sweden. A reproduction in bronze of the Samothracian Nike, and Carl Milles' two mighty granite eagles, stand out clearly against the light façade. The interior, with its large, light salons, meets us with a choice collection of modern Swedish art: Josephson's *Strömkarlen* ("Nixie") let into the



"THE CASTLE OF BORGHOLM"

FROM A TINTED CARBON DRAWING BY PRINCE EUGEN



*(In the National Museum,  
Stockholm)*

"THE SILENT WATER." FROM THE  
OIL PAINTING BY PRINCE EUGEN



"THE HARBOUR, STOCKHOLM." FROM THE  
OIL PAINTING BY PRINCE EUGEN

## Prince Eugen of Sweden

hite panelling; Richard Bergh's cartoon of his celebrated portrait-group of the Governors of the Swedish Association of Arts; Zorn's portrait of Queen Sophia, and much else which cannot now be named. But the most beautiful room of all is the dining-room, the walls of which are a white, shimmering background to the deep, full colours of *The Old Castle* and *The Cloud*.

Through the high, crystal-clear windows glimpses are caught of the swarming life of the great water-way below, while everywhere the sun flows in, the broad, billowing sea of light. This it is that gives the house its blithe, open character. It is as if he who dwells within these walls must have fought his way hither through deep shadows; must have hewn a path through tangling, hindering thickets, out to this sunshine-flooded rock by the shore. Each window, each flower-mantled terrace, whispers the words that stand, graven in gold, above the portal: "*Sole, sole gaudio.*"

Prince Eugen takes possession of "Valdemar's garden," not merely because of payments made, of legal rights. He makes the land his, foot by foot,

in right of the joy which is the portion of the artistic discoverer of hidden beauties, which is won by the listener to hitherto unheeded dream-land tales. He steps out on to *The Balcony* of one of the ancient houses (1903) and sees the thousand lights of the city gleam tremblingly across the water. When autumn comes he wanders down the avenue that leads to *My Old House*, in whose entry the lamp gleams so invitingly through the misty darkness. And when he stands by the shore he catches a glimpse of *The Factory* on the other side, lit up by the afternoon sun, or sees the ghost-like silhouette of *The Timber Hor* glide past in the growing dusk.

And he paints all these things. His eye becomes familiar with boats and factories. It is as if interest in the pulsating, industrial life had been awakened in him, here on this headland, where he has been thrown into its very midst.

We think this is the natural, psychological explanation of the change which, about 1906, became noticeable in Prince Eugen's painting. It was a feeling that the colouristic scale of his work



'TYRESÖ CHURCH'

FROM THE OIL PAINTING BY PRINCE EUGEN

## Prince Eugen of Sweden

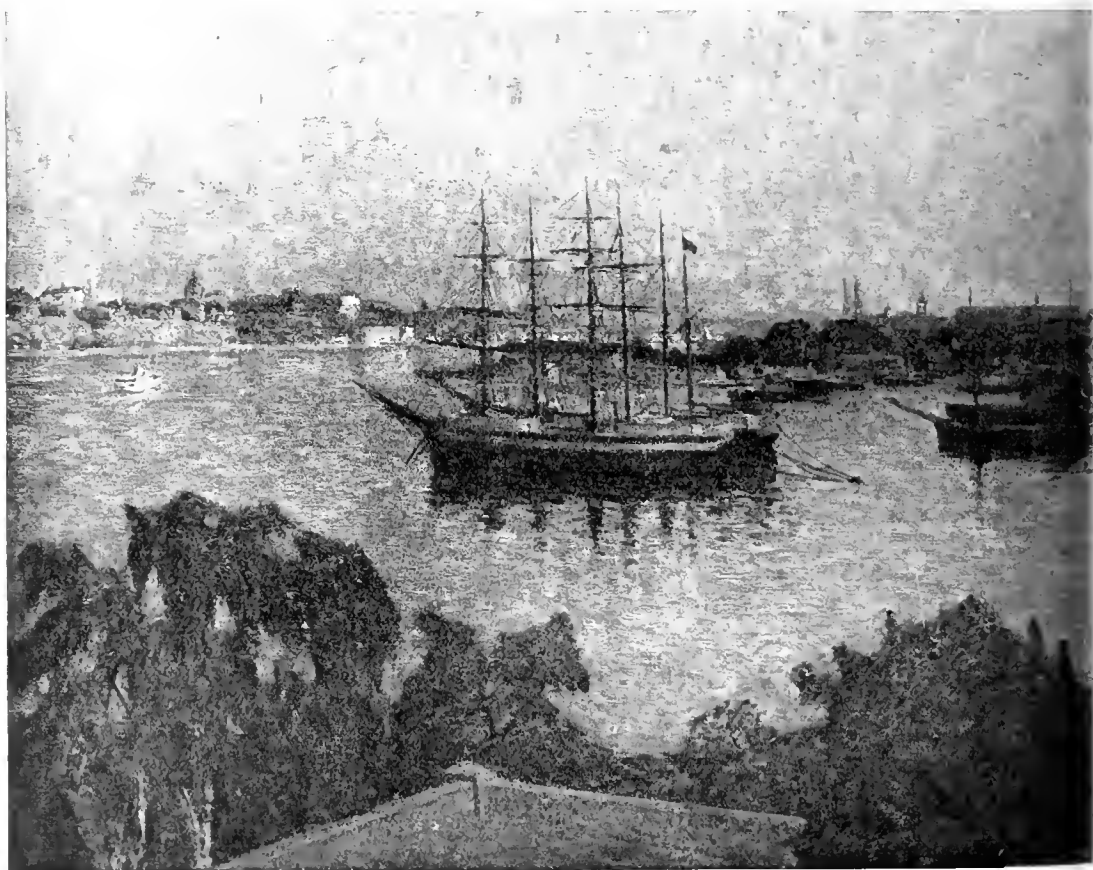
threatened to deepen into all too sombre shadow, that here, in the sunshine of Valdemar's Udde, made him scrape his palette clean with one bold stroke. For while there is a sense of something, so to say, "extinguished" about the scale of browns in *The Windmill* of 1906, which shows a characteristic part of the artist's grounds, with the ancient mill—so well known to Stockholmers—standing out in powerful silhouette against a stormy sky, the summer night pictures, *Outward Bound* and *The White Boat*, both painted the same year as the one just mentioned, gleam in a light whose strength comes from a technique borrowed from the impressionists. This light can, now and then, even threaten to become somewhat thin, but this is only exceptional. Over canvases such as those just mentioned, with their transparent, midsummer night's mystical half-light, there lies a bright hopefulness, an optimism stubbornly won, which are quite as imposing as the dark night "stamningar" from Tyresö.

And thus we have reached the last period in Prince Eugen's artistic development. It is distin-

guished by increased conventionalising of decorative problems and also by greater strength and breadth in his easel pieces.

Perhaps it is especially this side of the artist's production which has gained by the light bath to which his palette has been exposed during the last few years. The *Djurgården's Strand* in the Royal foyer of the Dramatic Theatre is, with its silver-grey mist tone over snow and frozen water, a creation of exquisite decorative art. The trees in the foreground bind the picture fast to the wall with their sturdy, interlacing boughs. Another step towards simplification in a conventional direction was taken by the artist in the fresco executed by him for the new Östermalm High School, Stockholm, and already reproduced in this magazine (see the September number, 1910, p. 328). It is a view of the capital from the south. The gaze stands in the midst of groves and fields; afar, on the horizon, the city lifts its silhouette, while the sun, breaking through clouds, casts five-fold sheaths of glory over the distant, mirage-like prospect.

Widely different to the light blue and light green



"IN THE LIGHT OF A SUMMER NIGHT"

FROM THE OIL PAINTING BY PRINCE EUGEN







"TOLEDO." FROM A WATER-COLOUR  
DRAWING BY MARTIN A. J. RAUER.

colour-scale of this painting is the full depth of the artist's last easel pieces. In these he plays on

keyboard of greater compass than any he has hitherto employed. The clear descant of the impressionist here rings out still, and is heard all through, in light and smiling melody, but only to till further enhance the mighty breadth of the fundamental chords. We see the very latest technical conquests employed as means of expression for a sense, a grasp of nature, that carries one's thoughts back to the Fontainebleau school. And now the artist returns to Tyresö. He beholds once more the scene of his youthful, wistful dreams of beauty—but he sees it with other eyes. Manly and vigorous are the strokes of the brush with which he shows us again its bays and hills. And so he paints its ancient church enframed in billowing endure, with a pantheistic religiousness which, to his piece of landscape bathing in evening light after a storm, gives significance

as of a seal, confirming the eternal renewal of nature. There is a touch of Millet in picture like this, and the resemblance does not depend on any imitation; it is a congenial feature of the artistic temperament, common to the artist-prince of royal blood and to the prince among painters who lived like a peasant.

So stands Prince Eugen, with his virile work executed in splendid isolation: listening to no other voice than that of his artistic conscience; one of the captains of that galaxy of artists who have in Swedish landscape painting on to that prominent position it at this moment occupies.

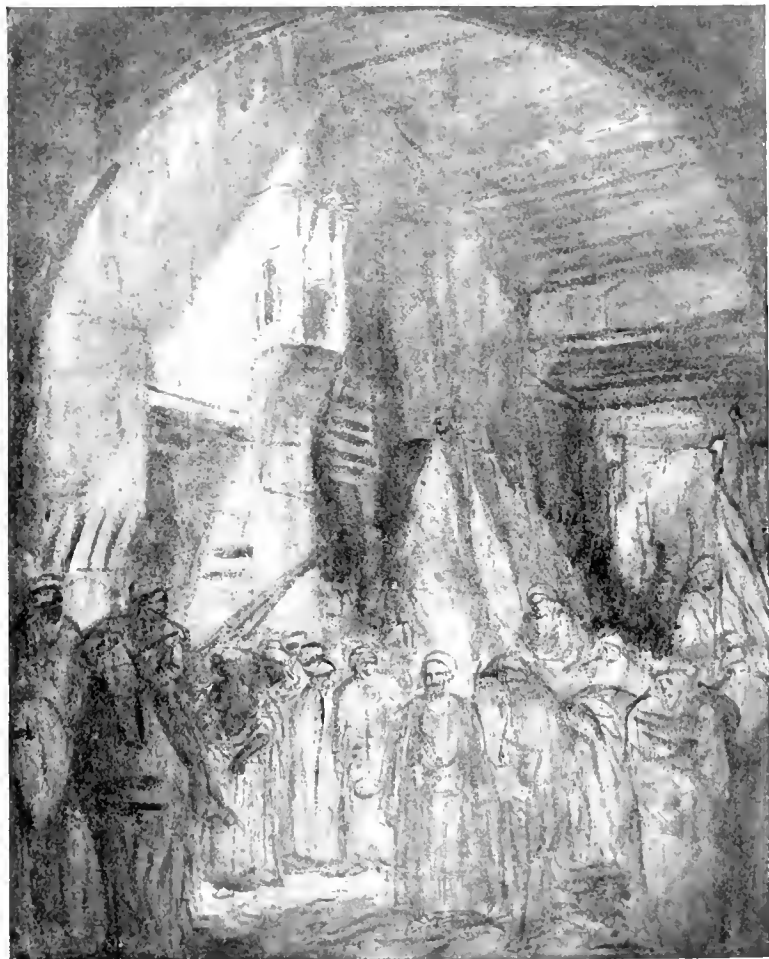
A. G.

[Three of the paintings by Prince Eugen, to which the writer makes particular reference in the foregoing article, are reproduced in an early number of *THE STUDIO* (December 1897, vol. xii.), namely, *The Cloud*, *The Old Castle*, and *A Summer Night*.—THE EDITOR.]

## THE WATER-COLOURS OF MARIUS A. J. BAUER. BY T. MARTIN WOOD.

It is to the rarest type of artist that M. A. J. Bauer belongs. Any one of his pictures is as complete in its narrative as a Balzac story, and in a succession of them the story is continued about the same people, as with Balzac. A great drama is unfolded in these drawings—in the processions from palace to palace, the endless coming and going, the horsemen travelling at night. When the morning comes the whole country-side glistens with arms, and a doomed city is encompassed.

The titles of Mr. Bauer's pictures matter very little. He gives one genius to the East and obscures the dissimilarities of the tribes. He shows us the spirit of a city as it is manifested in its architecture more than in its present-day people.



"OPTOCHT"

BY M. A. J. BAUER  
(By permission of Messrs. P. and D. Colnaghi and Obach)

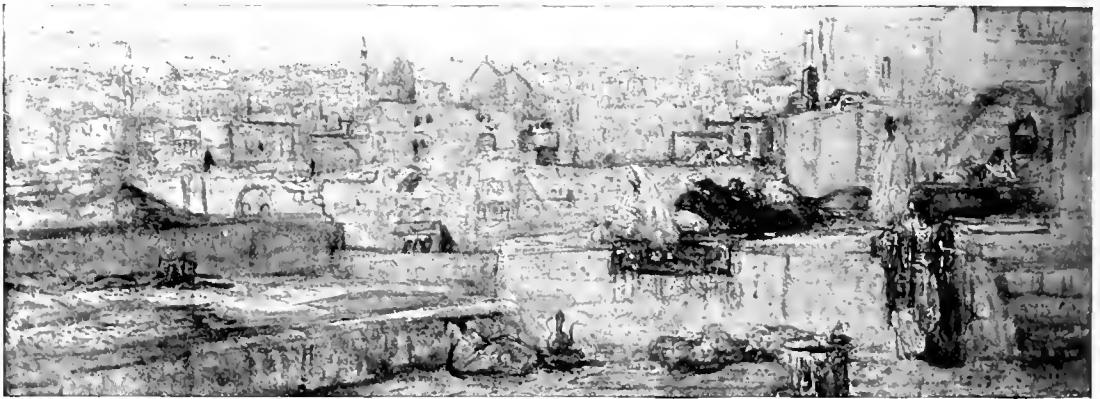
## *M. A. J. Bauer's Water-Colours*

We are familiar with tourist interpretations of the East that afford infinitely less inspiration to the imagination than a map in Messrs. Cook and Son's office : but the moment Mr. Bauer's pencil or brush touches paper the East lives. In his very slightest sketch he will often do for us what many cannot do in a whole exhibition of their works. His most suggestive, as his most definite touch, seems equally happy. He goes on with an inexhaustible tale like a traveller returned, transporting us to the foreign scenes as with a magic carpet.

This art was bound to call attention to itself because it was so living, without the artist's reputation to assist : and so in the year 1900 when the artist's name started to become well known outside of Holland, his reputation began in this way. The attention of the jury of the Great Paris Exhibition was attracted by a number of etchings hung very high. They had these taken down in

order to examine them more closely, and the result was that the artist received one of the "diplômes d'honneur" intended for foreign exhibitors, Whistler being one of those with whom the distinction was shared. The artist who was thus honoured was Mr. Bauer. Since then honours have simply tumbled in. In 1904 the jury of the St. Louis International Exhibition gave him America's acknowledgments in the award of the "Prix d'Honneur." But before this International fame Mr. Bauer had received plenty of recognition in his own country, including a subsidy from the late King William III. granted in 1886, when the artist was only nineteen. And lately her Majesty the Queen of Holland completed the artist's distinctions by the conferment upon him of the Cross of the Order of Orange-Nassau.

Mr. Bauer was born at The Hague in the year 1867, and even in childhood, it is said, his fancy



"THE TERRACE"

BY M. A. J. BAUER



"THE TERRACE: EVENING"

BY M. A. J. BAUER



"A FESTIVAL DAY. FROM A WATER-COLOUR DRAWING BY MARIUS A. J. BAUER.

(By permission of the  
J. J. Van Wijk & Co., Amsterdam.)





"S. SOFIA, CONSTANTINOPLE"

BY M. A. J. BAUER

turned to the East. Turkish soldiers, camels, palms, &c., were the decorations he gave to his school books. These were of course derived from illustrated books, but the choice was significant enough of the bent of his imagination. At the age of sixteen he entered the Academy at The Hague, where James Maris and so many other famous Dutch artists had received their education. There he was an assiduous student, distinguishing himself at once by his instinct for composition, the feature for which his later works have been so remarkable.

The year 1888 was a fortunate one for the artist; in it he made the acquaintance of the well-known art dealer and critic, Mr. E. J. van Wisselingh, who highly appreciated his gifts and enabled him to gratify his fondest wish and make his first journey to the East as far as Constantinople.

In later years he has repeatedly visited not only Turkey but Palestine, Egypt, British India, and other Eastern countries, also the countries of Western Europe, travelling through Turkey, Egypt, Asia Minor, Russia, Morocco, Italy, and Spain.

The Aya at Constantinople and the many beautiful mosques in this city and at Cairo were, we are told in a little biographical brochure that was published at the time of his first exhibition in

England, the first things to inspire him. But also the splendid moonlight effects on the Oriental landscapes and strangely built towns afforded him materials for a number of works. In India it was especially the sacred cities such as Benares on the Ganges and Agra, as well as the magnificent monuments, such as the famous Tāj Mahal, the beautiful mausoleum dedicated by Sultan Shah Jāhān to the memory of his most beloved wife Arājmand Bāni, which were represented by him in etching as well as in water-colour and oil painting.

The drawings of Mr. Bauer are like a vision, they press something upon the imagination, but when we propose to look too closely into one particular part, already that part is dissolving its outline, so that our eye is carried on to other things. In this way is fancy kept on the stretch and nothing turned into a fact too concrete for imaginative digestion.

Mr. Bauer draws the most well-known places so personally that we are put at once into the region of ideals. The indefiniteness of his outlines is very characteristic. It is not indefiniteness through failure of response to form. He makes form, indeed, more definite to the imagination than if it had been defined. This is a paradox which we

## *M. A. J. Bauer's Water-Colours*

shall have no difficulty in explaining. Modern realism, which to a large extent has based itself, if unconsciously, on photography, merely demands definition for immediate satisfaction of the eye. But that which is most definite to the eye in art is not necessarily so to the imagination. The imagination is very much quicker than the eye. In pure decoration *design* counts entirely upon the imagination for understanding its symbols; and the instinctive recognition of the point where elaboration neutralises rather than assists the appeal to the mind is the essence of good designing. The rule holds good even in art of realistic intention though it is in this connection less easily to be perceived.

Mr. Bauer's art is emotional in its nature; it responds to "old associations" more present to the feelings than to vision. So much that is put down as illusion by matter-of-fact people has a real existence. No one would deny romance to the great mosque of S. Sofia. And just as Turner when he drew an English country seat conveyed at the same time its wealth of special associations, so Mr. Bauer has the same beautiful gift. For a supreme instance of its presence in literature we

have to go to Sir Walter Scott. In painting we had it lately with Charles Conder. It is this that still separates the latter's fans from those of other people, that really makes it desirable in his case that his fans should be opened in concert-rooms, where their designs may be read to the enchantment of music. The particular sort of world in which the imagination of this kind of artist works is not material to the question here; in the cases of Conder and Mr. Bauer their worlds could not be farther apart; and ostensibly Mr. Bauer's is a much more outward art, for it goes out to well-known scenes. But it is the personal interpretation that is so marked in Mr. Bauer. If he turns to well-known triumphs of architecture to provide him with themes it is because the noblest ghosts bestir themselves in the most splendid places.

The modern world goes its own way and works towards its industrial issues; but the art that appeals to the imagination touches something in us that is preindustrial in character, something that we have brought over in spirit from more resplendent days.

If we could take the fumes of fancy out of the slight lines of Mr. Bauer's art we should take



"MOONLIGHT"

BY M. A. J. BAUER



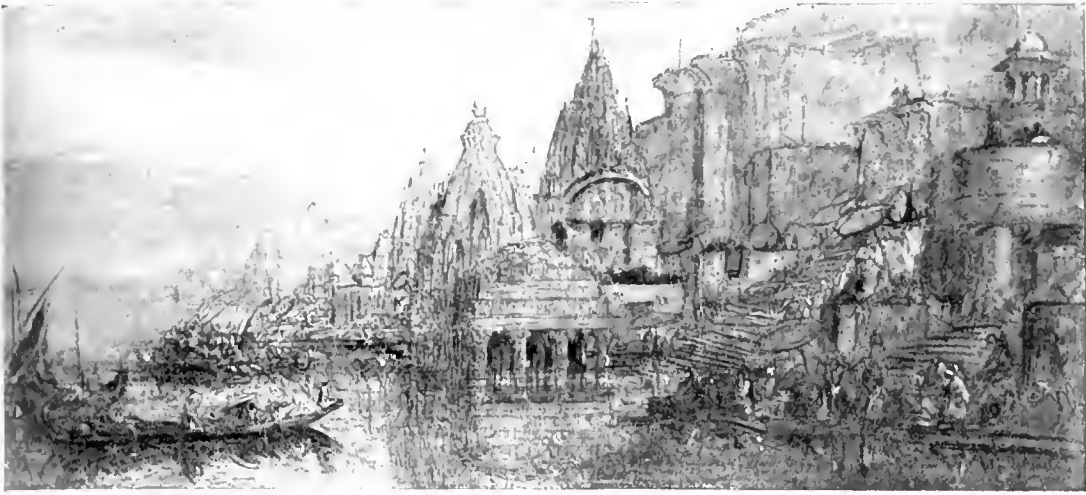


"CAVALRY." FROM A WATER COLOUR  
DRAWING BY MARIUS A. J. BAUER.

(By permission of  
Messrs. P. and P. S. Co., Ltd.)



*M. A. J. Bauer's Water-Colours*



"BENARES"

BY M. A. J. BAUER

everything. It is upon an invisible element that the charm of his art rests. Not spectacles, but imagination will give legibility to the signs in which he writes his Eastern romance.

It is a rather interesting point to remember that Mr. Bauer is a Dutchman. It is interesting to ask how it is that a Western European enters into the innermost spirit of the East. Or is this East of Mr. Bauer's essentially the East of Western imagination—romantic to us because unknown, unfathomable—but as matter-of-fact as can be to its natives? One is inclined to believe that to feel the spirit of the East one must belong to the West. And taking this view, what a reverse prospect it opens too of the glamour and the radiance with which our own influence in the East may be viewed by the Eastern mind.

A remarkable gift of Mr. Bauer's is his skill in

grouping figures. We can hardly think of a modern artist who has this gift to the same extent. Mr. Bauer seems to see a whole group of people as a *group*—not as a collection of individuals standing beside each other. This is the reason he is so happy in conveying the sense of marching forces, of cavalry in movement and of formal processions. Few artists have had this interest in and knowledge of human movement and so successfully kept it subordinate to scenes of wide stretches of desert or to the background of tremendous cities. And then again, to bring the sense of night to us over these cities or at will to make their white walls gleam in the sun, this imaginative control of effect, in addition to the mastery of architectural contour and the feeling for human drama, gives this artist an almost uncanny power with the simplest materials. The fact is, of course, as we have



"AN EGYPTIAN CITY"

BY M. A. J. BAUER



"A FUNERAL"

BY M. A. J. BAUER

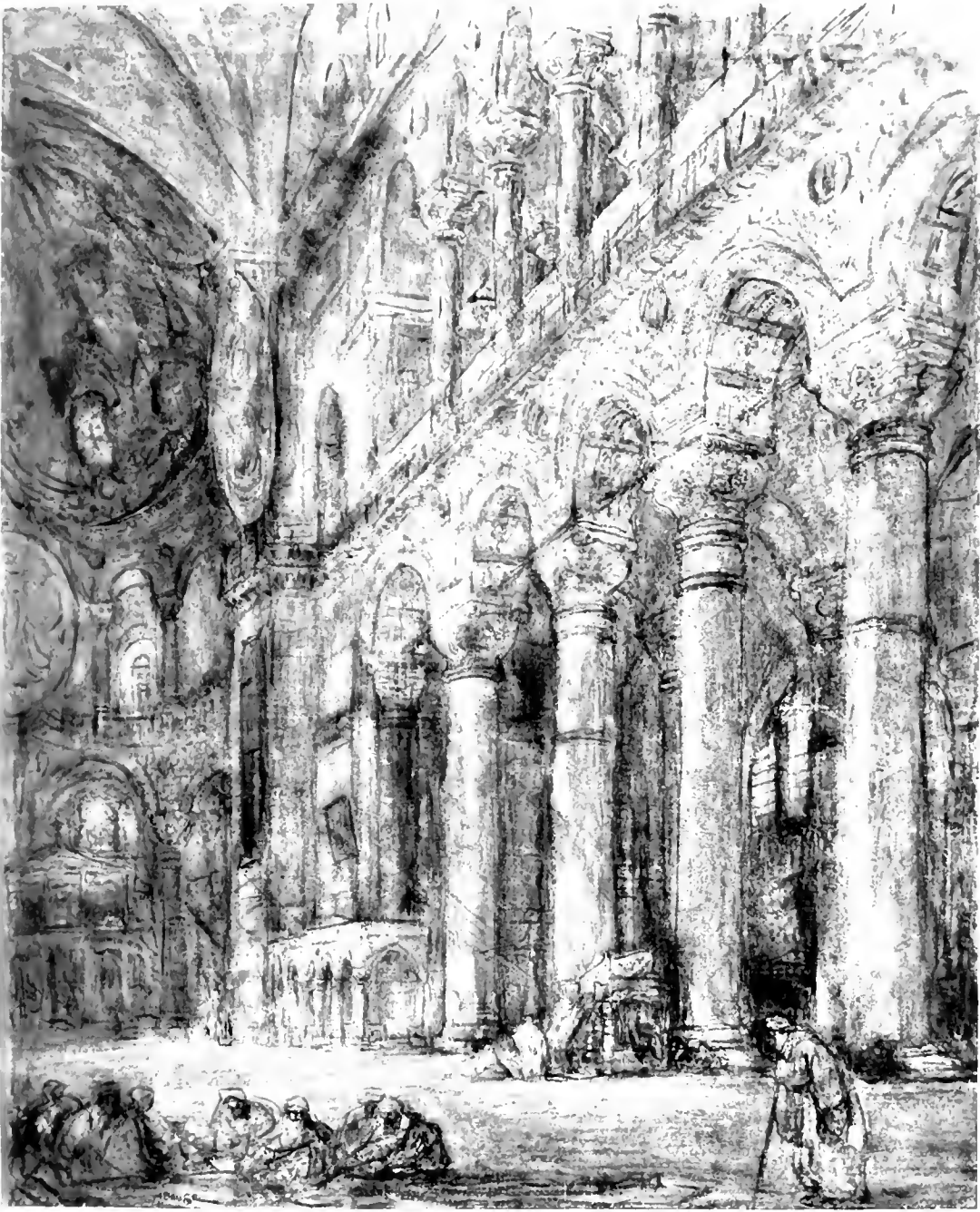
shown, that the essence of this art is imagination: everything the artist looks at he looks at imaginatively: he will put nothing into his pictures to which he has not directly and sensitively responded; there is no dead matter in them. What there is in these drawings, much or little—and no one can say little—is of the highest order of craftsmanship, because of the least mechanical order. Craft here as

a means of communication does not for its own sake hold our attention. It is slight because in its slightness it is so intensely suggestive and stimulating. We may be wrong, but we hardly think the technique of this artist would impress its qualities upon any one who was imaginatively antipathetic to that dream of the East with which it deals. To such a person, whatever his appreciation of art,

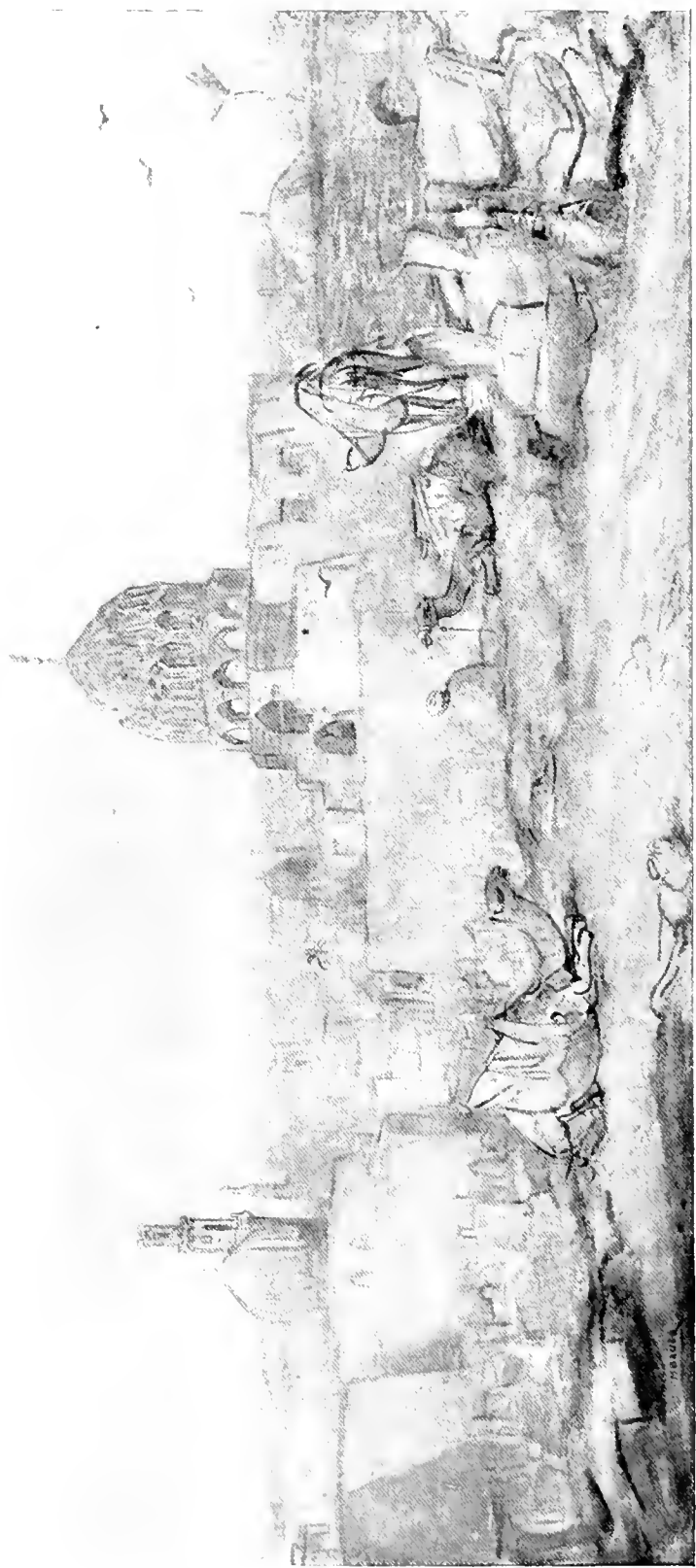


"AN INDIAN CITY"

BY M. A. J. BAUER



"INTERIOR OF S. SOFIA"  
BY M. A. J. BAUER



## Isidore Konti

these lines and this style might seem almost as empty as it seems full to those who respond to the theme. To the writer, Mr. Bauer's art is particularly interesting, as a very perfect specimen of its kind. It is not, of course, the only kind of art: it does not take upon itself some of the greatest problems, but, so far as it goes, it goes in the spirit of the very greatest art: an art in which subject and craft cannot ever be thought of separately, and in which the subject takes its character from the craftsman, and is great if it expresses a great mind.

It is obvious from Mr. Bauer's pictures that he has a very long artistic memory, that he draws upon inexhaustible resources in this respect when he outlines a composition. He has the freedom of a great range of subject-matter, because his imagination moves unembarrassed in a realm of its own. The necessity to supplement the resources of memory by references to models is of the smallest. The confidence which belongs to such an art is part of the spirit in it that carries us away. It need not even be true to detail—we shall not find it out, its plausibility is enough for our imagination. It is a Japanese conception of painting—in so far as the Japanese in this were like all other *masters*, but, as in the case of the Japanese, effortless as this art may seem, it is the product of a long and cautious storing of the memory: laborious has been the filling of the reservoirs of fancy from which such an abundance

flows easily. Probably a subject is never more truthfully drawn than when it has passed through the process of memory—instead of being drawn directly from nature. The essential elements of any scene are to be known by the fact that they remain impressed upon the memory—and thus the personal element colours art of this kind, according to whose memory it is. And as is notably the case with Mr. Bauer, in this kind of art a strong taste for a certain aspect of life will control the selection of the things represented perhaps before the perception of the beauty of the things themselves.

T. M. W.

[We are indebted to Messrs. P. and D. Colnaghi and Obach, London, and to Messrs. E. J. van Wisselingh and Co., of Amsterdam, for giving facilities for the reproduction of Mr. Bauer's pictures.—THE EDITOR.]

### ISIDORE KONTI: A HUNGARIAN SCULPTOR IN AMERICA.

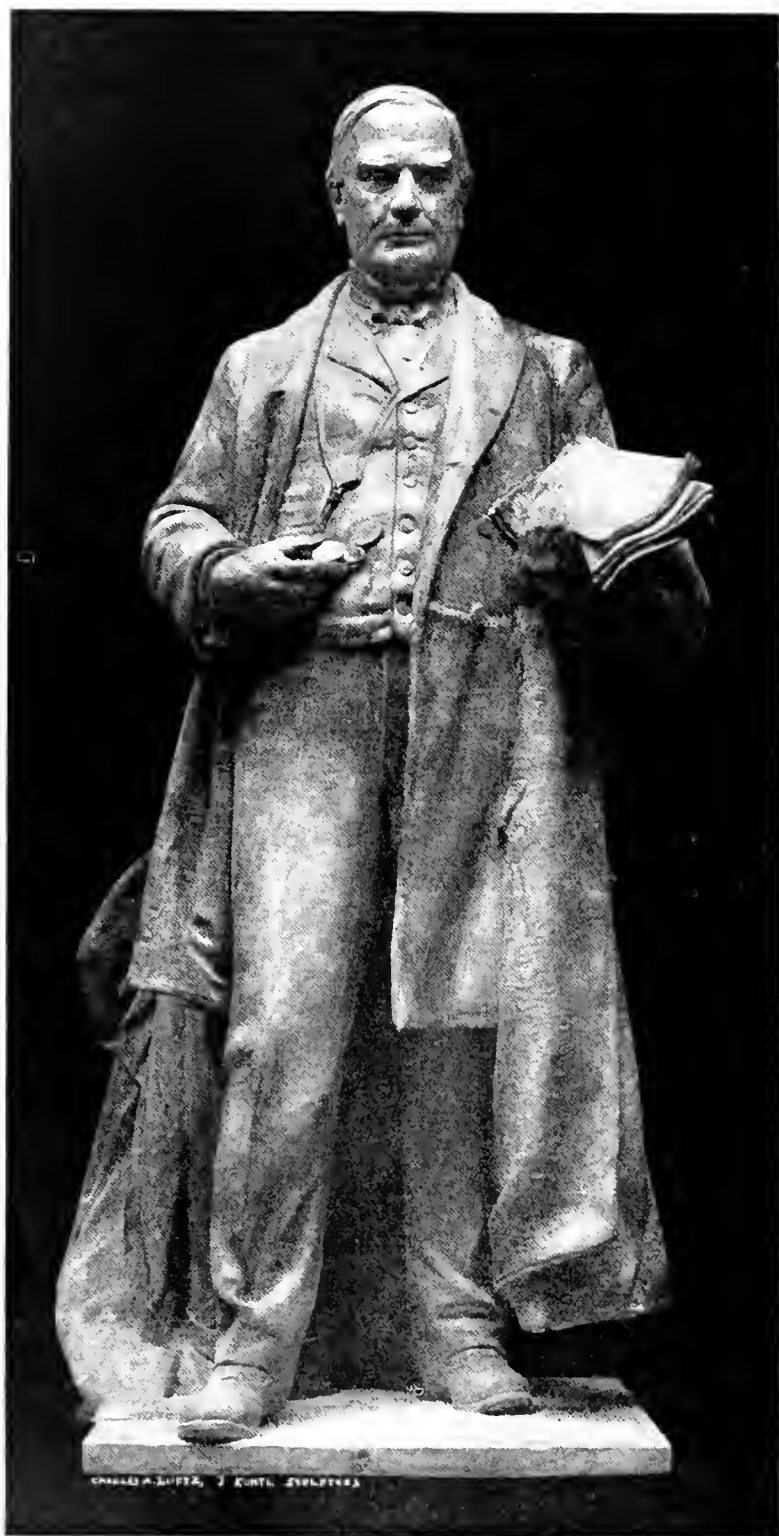
MANY European artists, including not a few Hungarians, have elected to make America their field of labour, for here the really capable foreigner quickly finds recognition. Among those who have sought a home in the new country, which to them offers so much freedom, is Isidore Konti, who crossed the Atlantic in 1891. He chose Chicago as his first resting-place, and with occasional visits



PORTION OF IRIEZE AT GAINSBOROUGH STUDIOS, NEW YORK: "A FESTIVAL PROCESSION"

BY ISIDORE KONTI





PORTRAIT FIGURE FOR MONUMENT TO  
PRESIDENT MCKINLEY AT PHILADELPHIA  
BY CHARLES A. LOPEZ AND ISIDORE KONTI

## Isidore Konti

to his Fatherland he has ever since remained in America. Since 1893 he has resided in New York City.

Konti Izidor—to give him his correct Hungarian name, for in Hungary the baptismal name follows that of the family—was born in Vienna of Hungarian parents in 1862. His father had fought for his country against Austria in the Revolution of '48 which terminated so disastrously for the Hungarians. The punishment for this crime was, for officers, either death or twelve years forced service in the Austrian army as a common soldier, and this latter fate was that which befell the elder Konti and many others. No sooner were these dreary years of forced exile ended than he returned to his native country and went to live at Steinamanger.

Here his son Isidore gained his early education, but for his art education he had to go to Vienna, for at that time there were no available schools in Budapest. In Vienna he entered the Imperial Academy of Art, where he came first under Professor Kundmann, and later under Professor Hellmer. He then spent some years in Italy, but his inherited restlessness and desire for freedom caused him to break away from the works of the



FOUNTAIN GROUP

BY ISIDORE KONTI



GROUP FOR MCKINLEY MONUMENT, PHILADELPHIA.  
BY C. A. LOPEZ AND ISIDORE KONTI

schools and seek a new home in a land where he would be free from restraint of all kinds. The acknowledgment and recognition he has everywhere found in America have in a large measure made up for the home he has sacrificed in his native country. For Konti is a Hungarian to his heart's core.

When Konti first left Europe in 1891 the days of modernism had hardly begun and therefore his early work in America was little influenced by it. One of the first efforts was the execution of some groups for the World's Columbian Exhibition. The earnestness of purpose and the ability displayed in these efforts were at once recognised: his position from that time in the land of his



GROUP IN GRAND BALLROOM, HOTEL ASTOR, NEW YORK

BY ISIDORE KONTI

adoption has been an assured one, and his development has gone on unceasingly.

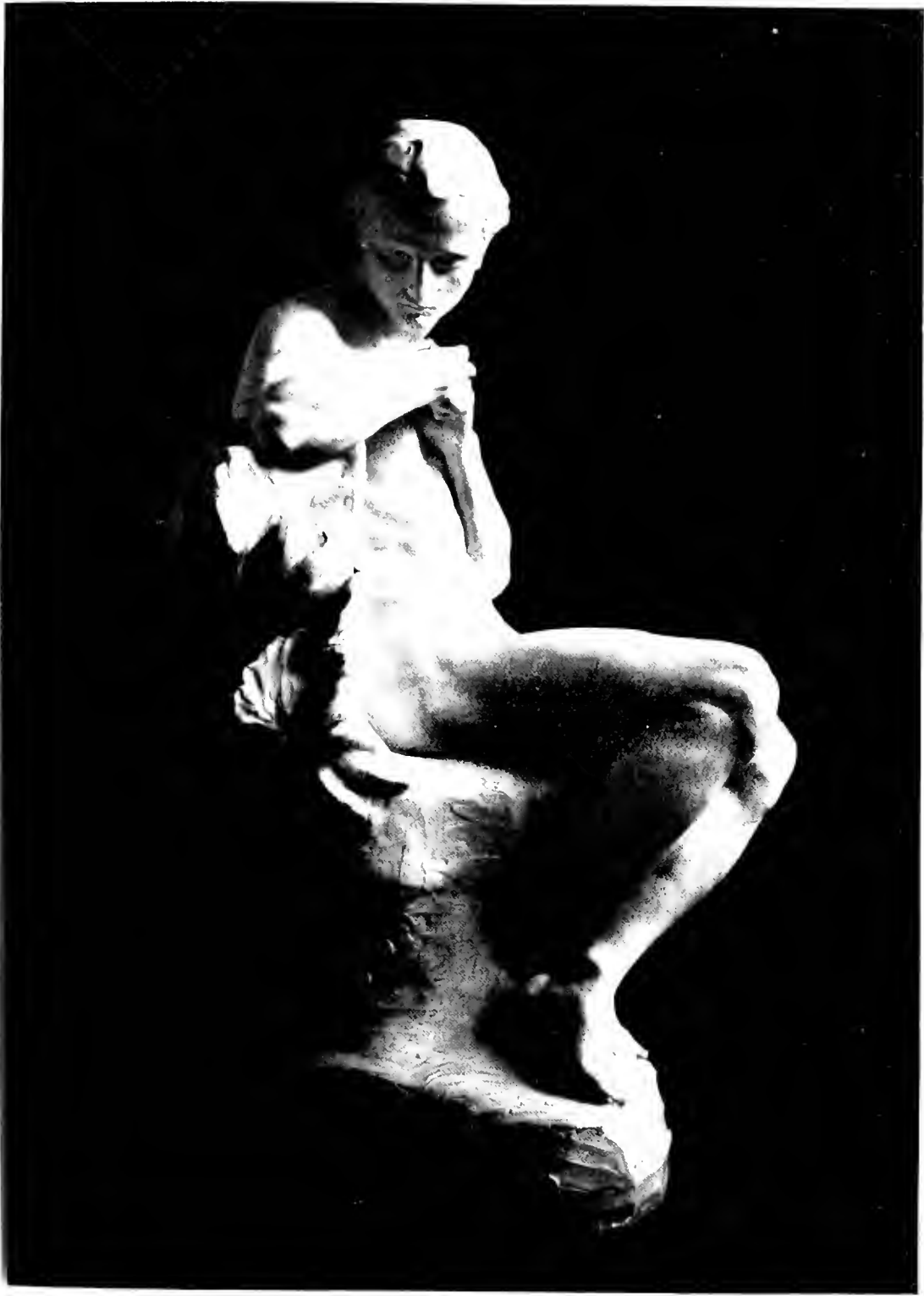
Among the more important works which Konti has executed is *The Despotie Age*, a monumental marble group in the Metropolitan Museum, New York. This is in every way a notable achievement, for the subject was one that lay near the sculptor's heart. The lines are well defined though massive, and the modelling bold and forceful. Despotism, a female figure with arms outstretched and holding a fire-brand in one hand, drives all before her on a chariot : by her side Justice, here personified by a dignified male figure, sits enthroned, his placid stern features being in strong contrast to those of wrathful Despotism. The chariot is drawn by men straining every muscle to the utmost, urged forward by Despotism. Another beautiful work, the *Edward Beale and Kit Carson* monument, has a place in the National

Museum in Washington. This work is tremendous in its energy and strength of purpose. Other important works are the group *West Indies* and the spandrels symbolising the North and East rivers for the Dewey arch erected in honour



DETAIL OF CASCADE FOUNTAIN AT THE ST. LOUIS EXHIBITION

BY ISIDORE KONTI



"THE GENIUS OF IMMORTALITY"  
BY ISIDORE KONTI



FOUNTAIN FOR A PRIVATE  
PARK. BY ISIDORE KONTI

## John Duncan Fergusson

of the hero General Dewey on his return from Manila; groups for the Temple of Music at the Elanade in Buffalo, N.Y., the two side case-ides of the great fountain at the Exhibition at St. Louis, for which Konti was awarded a gold medal; figures of *Justinian the Great* and *Alfred the Great* for the Court House at Cleveland, Ohio; and an historical relief for the International Bureau of the American Republic Buildings.

The McKinley monument in Philadelphia was executed in collaboration with the late Charles Leitz. The pose of the figure is perfectly natural; the whole work is both simple in treatment and characteristic in every way of the great statesman and martyr it represents.

After the continual strain and fatigue brought about by his monumental works, Konti yearns for quieter hours, and this repose he finds in executing smaller works of sculpture, such as statuettes, tablets, relief medallions, all of which he executes with the spirit of the true artist who is inspired in his composition and has the force to fulfil his ardent desires.

In architectural decoration Konti has also done excellent work; for instance, the *Festival Procession* on the façade of the Gainsborough Studios, New York, which is executed in terra-cotta, and the marble groups in the Astor Hotel. Here, as in other efforts, the sculptor has shown himself worthy of the honours America has showered upon him. For Konti is vice-president of the National Sculpture Society; he is one of the directors of the Architectural League; he was elected an Associate of the National Academy of Design in 1916, and Academician in 1909. He is director of the Municipal Art Society and a member of the St. Pauli Club of New York City and the chief of the Societies of the United States. A. S. L.

### THE PORTRAIT PAINTINGS OF JOHN DUNCAN FERGUSSON. BY FRANK RUTTER.

THE work of John Duncan Fergusson has already been the subject of an article in this magazine (see THE STUDIO, April 1907), and therefore it is unnecessary for the present writer to dwell on the fact that his style was originally founded on the method of Whistler. Where Mr. Fergusson, however, differs from many of the younger Scottish painters who have profited by Whistler's precepts as an example, is that with him "the Master" has been not an eternal resting-place, but a point of departure.

Since he took up his residence in Paris, some five years ago, Mr. Fergusson has been exposed to a tornado of new influences; but while keenly interested in every serious new art movement, his racial hard-headedness has not allowed him to be swept hastily into a vortex. Cool and collected, he has watched the currents of contemporary painting, too wise to permit his personality to be sucked and drowned in any one stream; in many he has dabbled, but he has always preserved his balance, and cannily advancing from stage to stage he has gradually evolved a distinct style of his own.

In no branch of his practice is the development of Mr. Fergusson's art more clearly traceable than in the strongly personal portrait paintings which over two years ago earned him his election as *Sociétaire* of the *Salon d'Automne*. His point of departure may



PORTRAIT OF MISS ELIZABETH DRYDEN  
BY J. D. FERGUSSON





"LA DAME AUX ORANGES"

BY J. D. FERGUSSON

be seen in the half-length *Portrait of Miss Anne Estelle Rice*, which still recalls the *Rosa Corder* of Whistler in its expression of character by pose, though the handling is much looser and more direct. The portrait of a singer, entitled *In the Sunlight*, marks another stage when the artist, retaining his love of sweeping contours and large planes rather than more intimate modelling, was assiduously searching for colour in shadow. This, as the title denotes, is an open-air portrait, and the green shadows on the face, shadows filled with vague reflected lights, suggest the surrounding trees with truth as well as eloquence. Intricate and complicated as this portrait undoubtedly is in its patchwork, not so much of light and shade as of warm and cool colour, the technical mastery of the painter stands revealed in the orderly control whereby all its constituents are blended into one harmonious whole. For all its audacity of colour not a single note stands out so prominently as to disturb the unity of the whole in tone or mass.

Of the exceeding beauty and purity of colour in this portrait it should be unnecessary to speak, for its qualities may fairly be deduced from the reproduction here given. But it may be of interest to state that his concern to keep his palette pure and bright has led Mr. Fergusson to paint for some years past in a white studio. Here not only does every note of colour in his sitter have its full value, but the artist has the assurance of knowing that if his painting, when finished, looks clean and true against his own white walls

he need not be afraid of sending it into exhibition.

If too much stress has been laid on certain technical merits of *In the Sunlight*, it is only because efficient craftsmanship is the first essential of good painting, not because it is the end of it. It would be easy to take another point of view and to point out, for example, how admirably a flash of light in the eyes conveys the vitality of the original. Mr. Fergusson has never forgotten that art must be significant as well as decorative. Indeed, notwithstanding the obvious decorative charm of his portraits, it would be no exaggeration to say that this is the result not so much of a conscious aim as of an ineradicable instinct. Nothing is further from Mr. Fergusson's mind than to trace pretty arabesques and put together pleasing mosaics. Terms of decoration are of value to him only in so far as they help him to record with emotional emphasis his personal experience. The flowered backgrounds so frequently employed in his later portraits are mere idle decorative accessories. They are deliberately chosen for the opportunities they



PORTRAIT OF MISS ANNE ESTELLE RICE

BY J. D. FERGUSSON





"IN THE SUNLIGHT. FROM THE  
OIL PAINTING BY J. D. FERGUSSON.





"THE SPOTTED SCARF"

BY J. D. FERGUSSON

ford of echoing therein the significant lines of the sitter's face and figure. They are certainly not put in for their own sake or just to fill up the canvas, and that is why they never distract our interest from the central figure. On the contrary, they help to bring out, even to amplify for us the essential characteristics of the personality portrayed. Observe in the *Portrait of Miss Elizabeth Dryden* (p. 203) how the significant lines of the forehead and chin, for example, are balanced and repeated in the contours of the petals of her left. These repetitions undoubtedly contribute to the rhythmic quality of the whole design, but they also serve materially in emphasizing the significant traits of the sitter.

The wealth of accessories in the *Dame aux Oranges* is again an orchestration of the curves and contours peculiar to the sitter, a rhythmic fugue of line and colour. In the *Spotted Scarf* we find accented strokes of paint playing an important part in determining character. It is not enough to point out that Mr. Fergusson's portraits are generally rhythmic in design, it is

necessary to dwell upon his delicate adaptation of rhythm to particularise each person he portrays. It is the subtlety of this adaptation that enables him to be at once so simple and so significant, to emphasise by a change of metre the dignified repose of *Miss Elizabeth Dryden* and the sparkling vivacity of *The Spotted Scarf*.

This application of rhythm to the expression of character in portraiture is perhaps the most original and most salient feature in Mr. Fergusson's art. But with him, happily, it is an instinct rather than a fixed principle, and therefore no petrifying theory has yet been able to harden his elasticity. He confesses that he comes to each fresh subject with no preconceived ideas as to its treatment, and that if he does happen to begin by thinking he ought to treat a subject in one way, he usually finds when it is finished that he has treated it in quite another. And it is because he has contrived through all these theoretical days to keep his vision so fresh and his practice so flexible, that we may justly indulge the highest hopes for his future, the future of an artist who has already won what is best worth having, namely, the attention and respect of his most highly gifted contemporaries.

F. R.



PORTRAIT OF MISS BERTHA CASE

BY J. D. FERGUSSON

# ETCHINGS BY AMERICAN ARTISTS IN PARIS

## I HERMAN A. WEBSTER

*(In subsequent numbers it is proposed to give selections of etchings by American Artists living and working in Paris, with articles thereon. Mr. Herman Webster's etchings were the subject of an article which appeared in THE STUDIO of January last, when several of them were reproduced. Those now illustrated include some executed during the past few months.)*

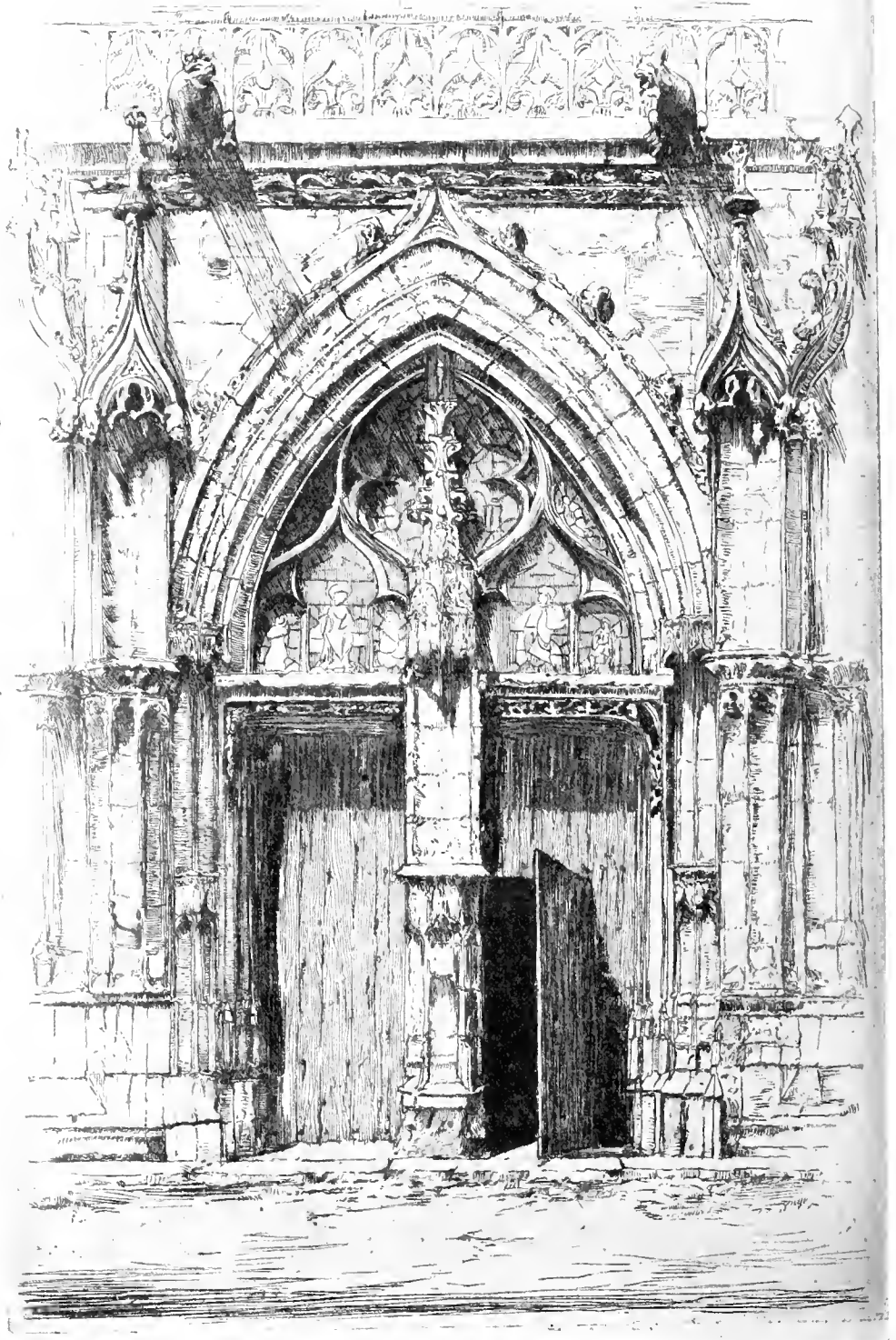


"THE ROAD TO LOUVIERS"

BY HERMAN A. WEBSTER

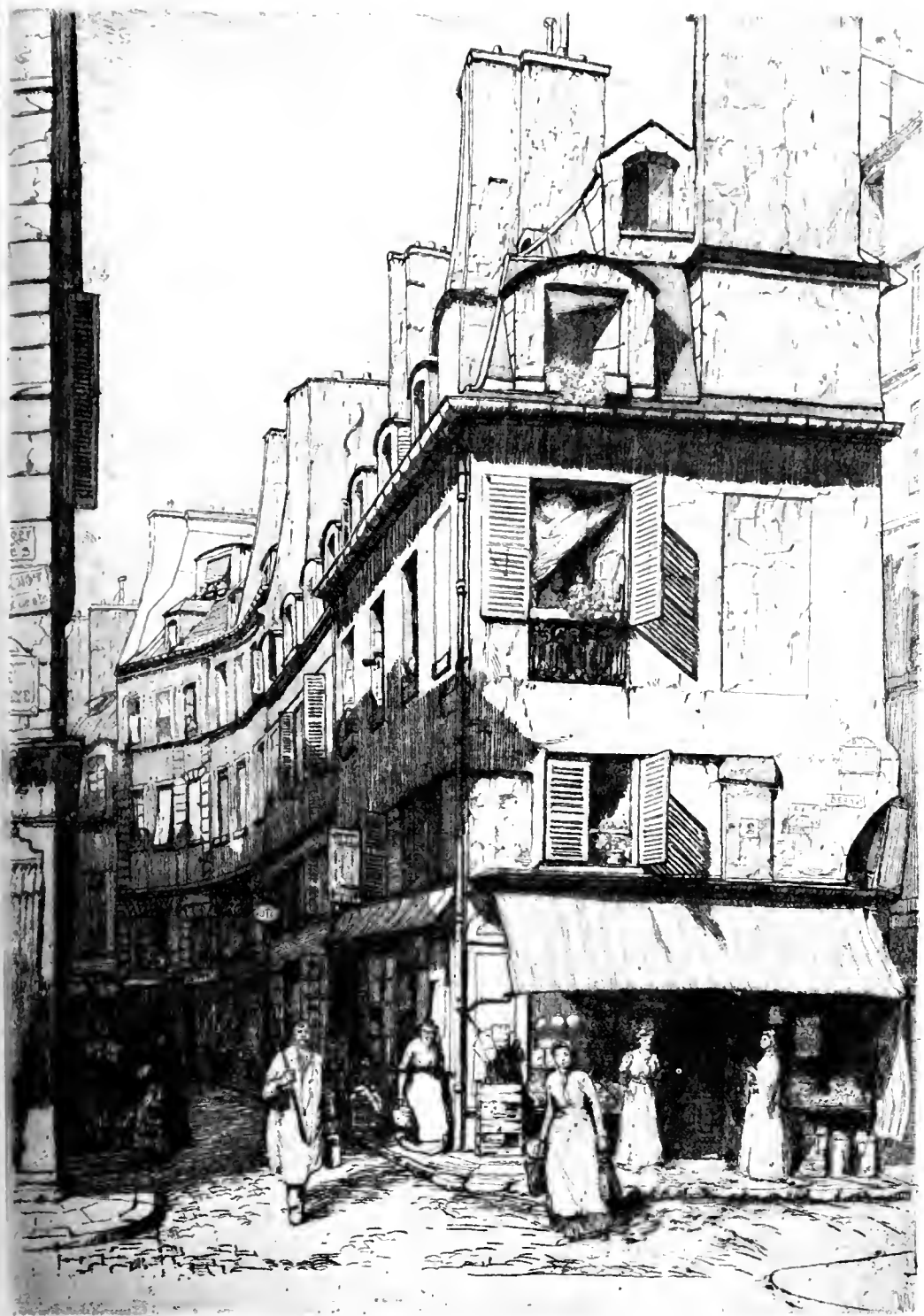


" RUE ST. JACQUES, PARIS "  
BY HERMAN A. WEBSTER



"NOTRE DAME DES ANDELYS"  
BY HERMAN A. WEBSTER



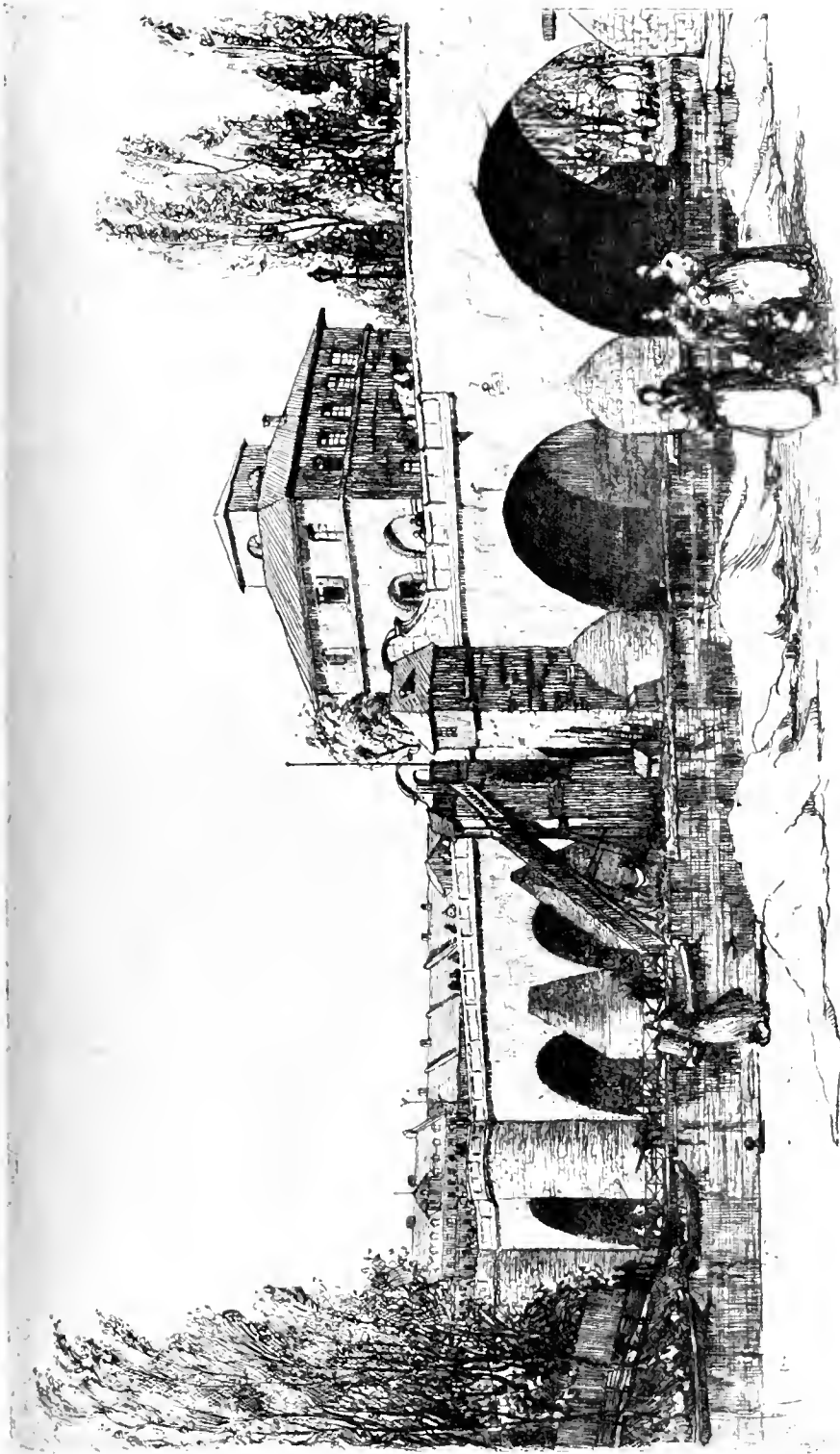


"RUE CARDINALE." BY  
HERMAN A. WEBSTER





"AN OLD COURT, SACHSENHAUSEN"  
BY HERMAN A. WEBSTER



*Illustration of the Bridge*

THE BRIDGE. BY HERMAN A. WEBSTER

## *Recent Designs in Domestic Architecture*

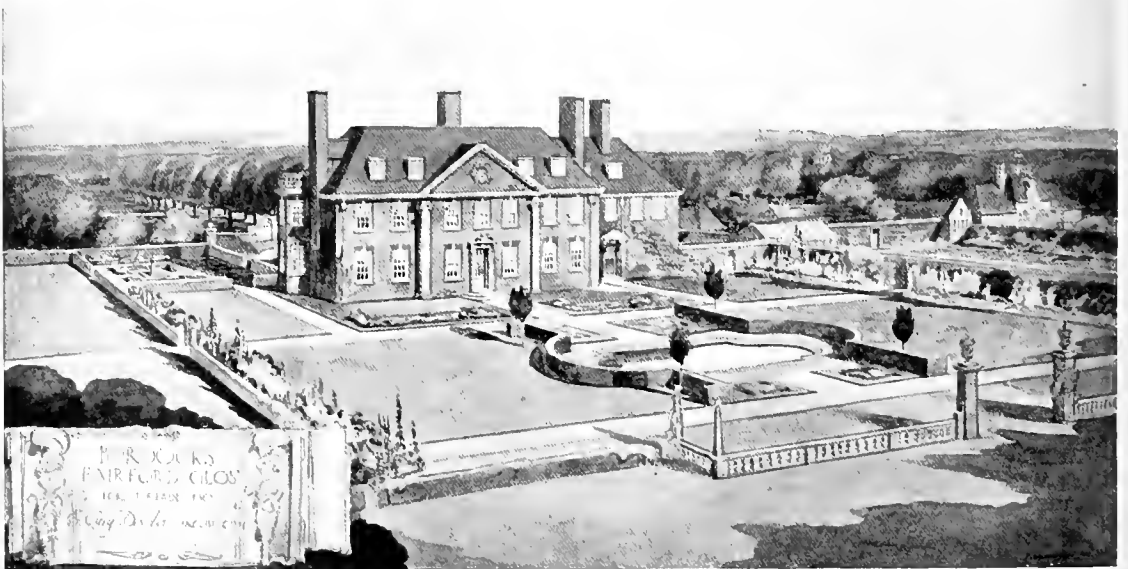
### RECENT DESIGNS IN DOMESTIC ARCHITECTURE

"BURDOCKS," of which we give an illustration on this page, is a commodious country house recently built on a beautiful site in the vale outside Fairford in Gloucestershire, from the designs of Mr. E. Guy Dawber. The ground is flat, so that walls have been employed rather lavishly to furnish the gardens, &c., until they become grown up. The lodges, stables, and garage and the entire buildings are new, built of the local stone quarried in the neighbourhood, and roofed with stone slates. The white sash windows and grey walls give a very pleasing effect to a house that depends entirely on its proportions and simple lines. The gardens are now being made, with a water-pool as a central feature on the south side, and herbaceous borders and yew hedges in addition.

The house illustrated opposite was designed by Mr. Leslie Mansfield, architect, of Bromley, Kent, for a site situated on the south slope of a hill, the materials being red brick with grey brick dressings, a roof covering of red hand-made tiles.

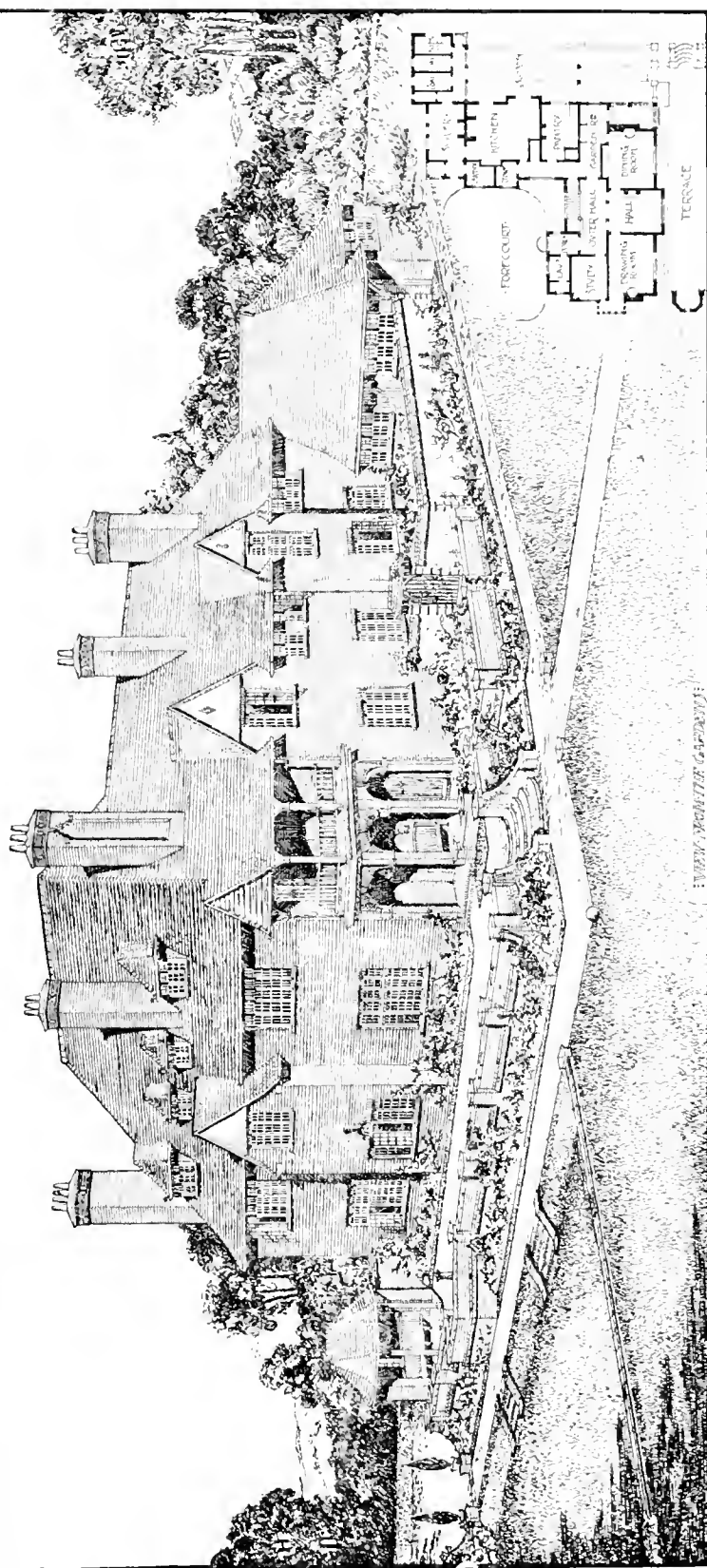
and for the chimney-tops small black Dutch brick bedded with wide joints, all external woodwork being of teak. The chief feature of the interior is the inner hall, with staving executed in oak with plaster panels, the same timber being used for the doors, &c., to the principal rooms on the ground and first floors. The accommodation provided on the latter consists of five bed- and two dressing-rooms, bathroom, &c., with three servants' bedrooms, bathroom, &c., on the second floor.

The pair of cottages at Handsworth, near Birmingham, illustrated on p. 216, have been designed by Mr. Burkett J. Emery. The site is exceptional, commanding as it does a view of the Victoria Park and lake from the front, and from the back an uninterrupted view of the open country, which is well wooded. The accommodation is seen from the accompanying plans. The

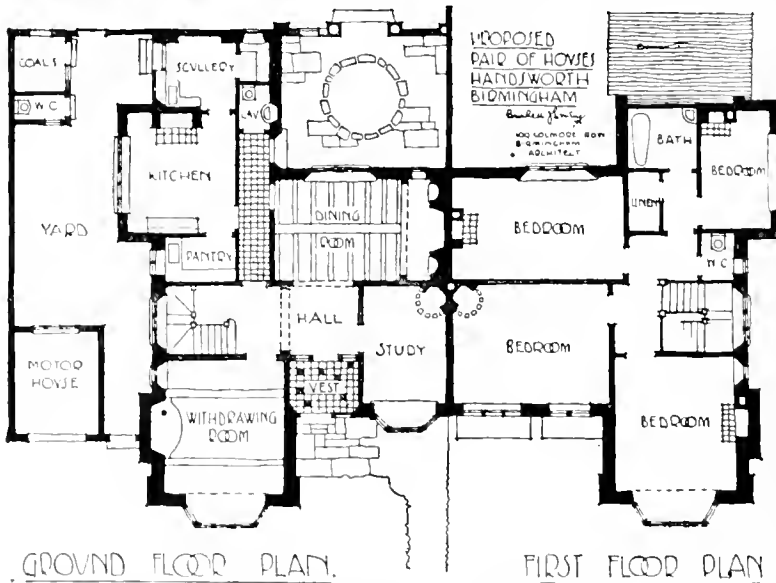


"BURDOCKS," FAIRFORD, GLOUCESTERSHIRE

E. GUY DAWBER, ARCHITECT



A COUNTRY HOUSE, LESLIE  
MANSFIELD, ARCHITECT



A PAIR OF COTTAGES AT HANDSWORTH, NEAR BIRMINGHAM  
BURKETT J. EMERY, ARCHITECT

beams and ceiling joists of the dining-room and hall are oak, the intervening spaces being filled with rough canvas painted white. The hall is panelled in oak with a deep modelled plaster frieze. The general treatment of the constructional work is 2½-inch brown brindled bricks with a wide white joint, and the remainder of the elevations

are covered with white roughcast. A small motor garage opens on to a paved yard, and a pergola has been arranged over the front entrance. The courtyard at the rear is paved with old flags, and a sundial is arranged in the centre. Old hand-made tiles have been used for the roofs. By removing the dividing-wall between the study and the hall the latter could be enlarged with very good effect.

Mr. Emery is also the architect of the small house at Widney Manor (about six miles from

Birmingham), of which an illustration is given. The house stands high on a fine open site of about an acre and commands splendid views of the country around. It contains a small hall, drawing room and dining-room with ingle-nook, four bedrooms, bathroom, and the usual offices. The hall and dining-room are panelled in white, and the

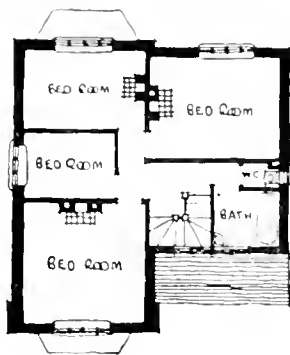
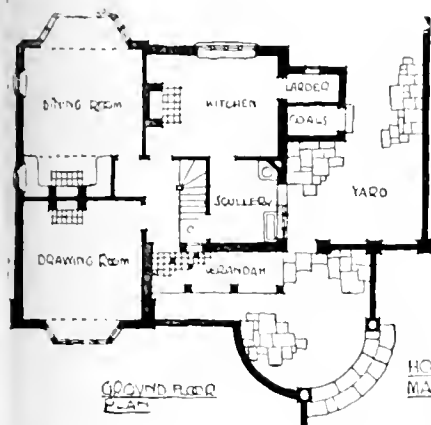
## Recent Designs in Domestic Architecture

ceiling joists are allowed to protrude into the room, the intervening spaces being filled with rough canvas painted white. The facing brickwork is formed of 2½-inch brindled bricks, and the remainder of the elevations are finished with rough-cast distempered dead white, the tiles being dark red, hand-made. The cost of this house was under £450, including the front fencing. The entrance is paved with old flagstones.

"Gayton Grange," Cheshire, is a house erected by Mr. John Clarke, F.R.I.B.A., a Liverpool

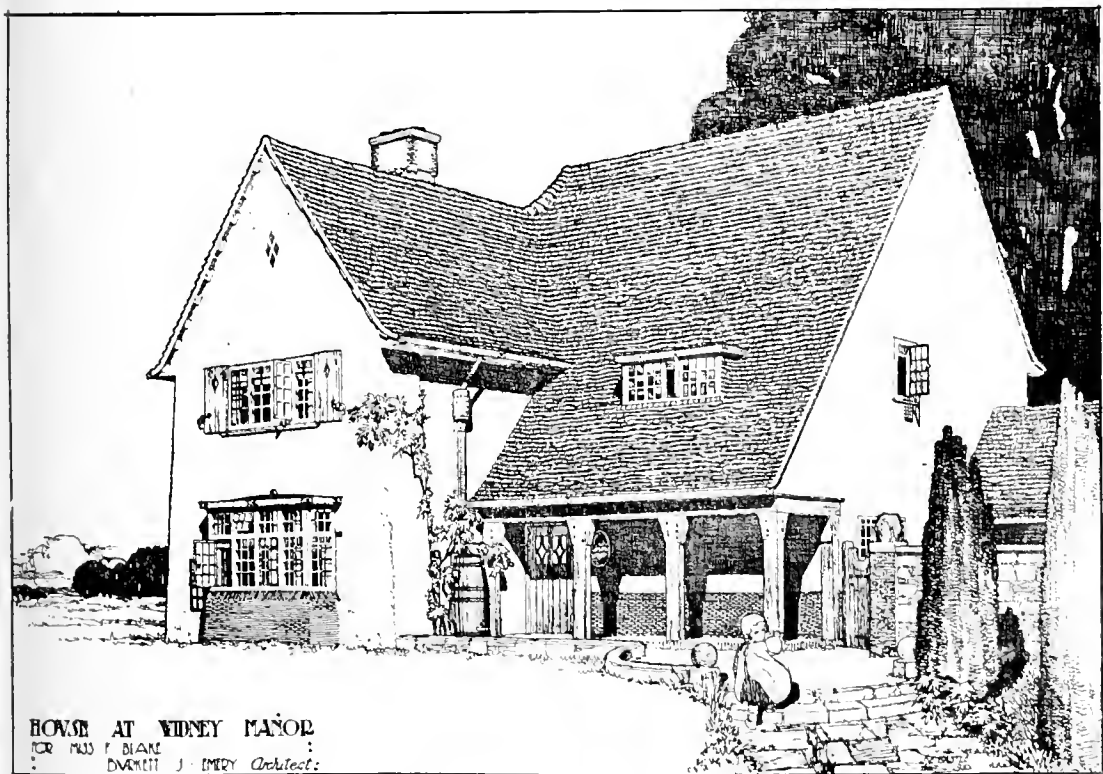
architect, for his own residence, and shows his predilections in house-building. The site is on the side of the hill overlooking the wide estuary of the River Dee, and about half a mile from the shore, the view embracing the Flintshire hills and extending north-westerly right out to sea. It contains 4½ acres, three acres being garden. The exterior of the house, which faces a little west of south, is of red Ruabon bricks, with tile roofing to match, but of a more subdued colour; the heads, sills, mullions, &c., are all of Ruabon terra-cotta.

The outside walls are very thick, and the internal walls dividing the rooms are 9-inch. The hall and stairway, corridors, &c., are floored in oak. The hall and corridor ceilings have the ceiling joists showing about 3 inches below the plaster-work. The doors, their castings and moulds are oak; the handles and plates are coinage metal. The stair, which



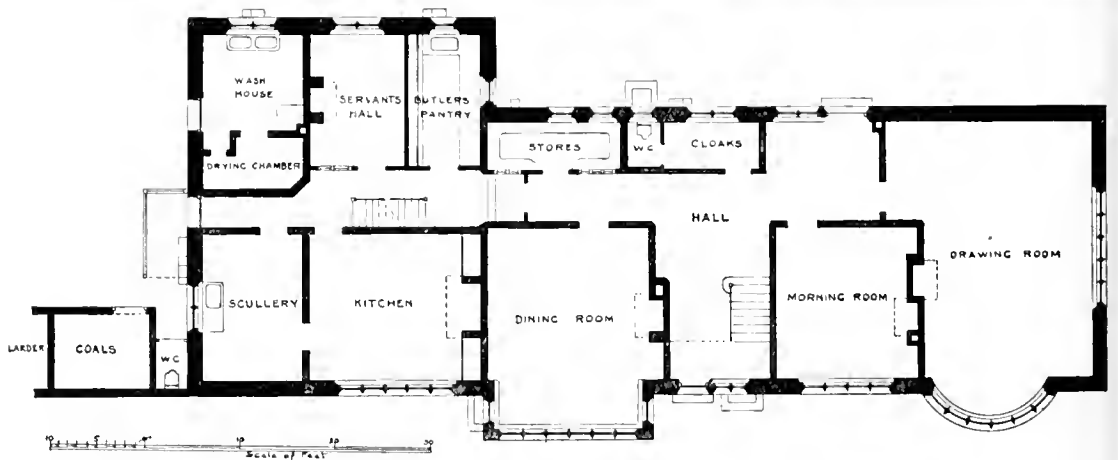
HOUSE AT WIDNEY MANOR, BIRMINGHAM  
DESIGNED BY  
BURKET J. EMERY ARCHT.  
BIRMINGHAM

FIRST FLOOR PLAN



HOUSE AT WIDNEY MANOR  
FOR MISS F. BLANE  
DESIGNED BY  
BURKET J. EMERY ARCHT.





GAYTON GRANGE, CHESHIRE

JOHN CLARKE, F.R.I.B.A., ARCHITECT

is of oak, is a copy of one that was taken out of an old house in Chester. All the sashes are of steel, and where there are not opening sashes the glass is glazed direct into the terra-cotta work; there is not a wood window in the house. The first-floor accommodation comprises a billiard-room, five bedrooms, bathrooms, lavatory, store, and photographic room. The principal bedroom communicates with a dressing room and through that with a bathroom. The bathrooms and lavatories have tiled walls, and all fittings are of white enamelled earthenware. Most of the bedrooms have fitted wash-basins with hot and cold water laid on. The floors over the kitchen department are

concrete fire-proof with wood blocks on top. On the top story are two large bedrooms and three box or store-rooms. The hot-water service is run in copper pipes, tinned inside and out. The house is heated throughout by a fresh warm-air apparatus, and it is estimated that the air of the entire house is changed about three times an hour; fires are only used for their cheerful appearance.

THE dry-points by Mr. Lee Hankey which were reproduced in our October issue form part of a series published by the Walker Art Gallery, 118 New Bond Street, to whom the copyright belongs.



STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The Royal Society of Painters in Water Colours are holding their Winter Exhibition, which closes on December 19. Some one artist generally makes these exhibitions witness before everything else to his own mastery in the art which it is the profession of the society to uphold. Sometimes it is Mr. Sargent (who is not exhibiting this time), sometimes Mr. Amning Bell, sometimes Mr. Clausen; this season perhaps it is Mrs. Laura Knight, whose *Children Playing*, *The Deck Chair*, and *Candlelight* are remarkable examples of her brilliant Impressionism. A very interesting feature of this exhibition are the beautiful pencil drawings of Mr. J.W. North, A.R.A. Mr. Clausen is in his finest vein. Mr. Charles Sims cannot be said to be at his best this year; but a great success is achieved by Mr. Cayley Robinson in his *Aeneas and his Chieftains after the Fall of Troy*. Its one fault, explained perhaps by his recent association with the theatre, is that the pose of the figures is more in keeping with the convention of the footlights than that of painting, which allows more intimate expression of gesture. Pictures which must be noticed by visitors are *Morning: on the Wye*, by Mr. Eyre Walker; *On a Buckinghamshire Common*, by Mr. Alfred Parsons, R.A.; *Green and Silver*, by Mr. Walter Crane; *Phumpton Mill, Sussex*, by Mr. J. G. Dollman; *Elphinstone Tower*, by Mr. Robert Little; *In the Market-place, Biskra* (skied), by Mr. H. S. Hopwood; *The Flashet*, by Mr. Henry E. Crocket; *Stocks*, by Miss A. M. Swan; and *The Frog*, by Mr. Edwin Alexander. Mr. Walter Bayes's work should be studied, and Mr. Walter West's landscapes mark an interesting departure from his familiar genre.

The Goupil Gallery Salon for 1911 perhaps surpasses previous exhibitions of the

kind. Mr. William Nicholson and Mr. Augustus John are to be seen this year in full force. The curious pleasure provided for the eye in passing from the highly strung manipulation of colour in Mr. John's panels to Mr. Nicholson's *The Golden Valley* is a master-stroke upon the part of the hanging committee. Mr. Nicholson has never been better than in this picture: its intellectual presentment is coupled with the particular vein of sentiment which most inspires him. Farther along the wall is his *Zinnias*, in our opinion one of the greatest flower paintings of modern times. Mr. Walter Greaves's *Chelsea Regatta* is replete with the detail which in his early work he had a peculiar gift in handling, the whole brought into harmony by deft touches that play over the surface and consolidate the grouping. Other pictures which should not be overlooked are *The Old Mill House*, by Mr. Mervyn Laurence; *An Old Man*, by Mr. A. A. Wolmark; Mr. W. G. von Glehn's *The Mill Race—Essex*; Mr. G. W. Lambert's *Souvenir de Noel*; Mr. José Weiss's *Poplars and Pool*; Mr. W. J. Leech's *The White Bridge, Venice*, and *A Circle, Venice*; Mr. S. J. Peploe's *Tulips*; Mr.



"ZINNIAS"

(Goupil Gallery Salon)

BY WILLIAM NICHOLSON

## Studio-Talk

William Kneen's *The River at Kew—Evening*; Mr. Teed's *From my Window*; Mr. Jamieson's *L'Étang des Carpes, Fontainebleau*; Mr. Fred Leist's *The Scythe*; Mr. W. Graham Robertson's *The Green Cap* and *The Woods of Wonderland*; Mr. Glyn W. Philpot's *Girl in Black and Green*; Mr. John Crealoch's *The Thames at Hammer-smith*; Mr. Maresco Pearce's *Odzumi*; M. Émile Verpilleux's *The Village, Felixstowe Ferry*; Mr. Henry Bishop's *Market Day at Tetuan*; Mr. E. K. Saurin's *Arrangement in Black, Grey, and Brown*; Mr. Arthur Streeton's *A Stream from the Moors*; Miss Ethel Walker's *The 'Cello Lesson*; Mr. Harrington Mann's *Kathleen*; Miss Sylvia F. Milman's *Up Hoar Oak Valley*; Mr. C. L. Allport's *The Borromean Islands, Lake Maggiore*; Miss Thea Proctor's *The Ballerina*; Mr. A. W. Rich's *Near Greta Bridge, Yorkshire*; Mr. W. W. Russell's *The Mouth of the River*; Mr. Roger Fry's *Afternoon*; Mr. Howard Somerville's *Margot's Smile*; Mr. Francis E. James's *Primulas and Silk from China*; Mr. William Orpen's *A Folly* and *The Bathers*. But it is difficult to bring this list to a close; that is the feature of the organisation of these exhibitions—there is nothing that should not be mentioned, and scarcely anything that does not invite particular attention.

We are reproducing two drawings which Mr. S. H. Sime has made for Lord Dunsany's books, *A Dreamer's Tales* and *The Sword of Welleran*. As one of the most imaginative illustrators of to-day, all too little of this artist's work is seen, and we congratulate the author who has secured his co-operation.

There is a notable exhibition of etchings at present to be seen in London, namely, the recent additions to Mr. William Strang's portfolios, at Messrs. James Connell and Sons'.

At Mr. Gutekunst's gallery recent plates by Mr. D. Y. Cameron have been shown, also Sir Charles Holroyd's art in its best mood, and Anders Zorn's. Through work shown in this exhibition younger etchers like Messrs. D. I. Smart, Martin Hardie, D. S. MacLaughlan, and R. Spence have done much to increase their reputations. Mr. Joseph Pennell, too, exhibited some characteristic proofs.

Mr. Albert Rothenstein's recent exhibition

of paintings and drawings at the Chenil Gallery revealed this artist's vivacious sense of pattern and inventive ingenuity. Examination, however, of the drawing is apt to prove disappointing, because of the lack of nervous intensity.

The Autumn Exhibition of the Old Dudley Art Society is one of the best the Society has recently held, though we miss Sir William Eden's brush. *The Estuary*, by Mr. W. S. Parkyn; *The Tub Boat*, by Mr. Lexden L. Peacock; *Estuary*, by Mr. T. A. de Moleyns; *Old Paris*, by Mr. A. C. Conrade; *Falling Leaves*, by Miss Adie; *Sunshine and Shadow*, by Miss Mary G. Simpson; *Cosses*, by Mrs. E. A. Jardine; and *Merchants*, by Mr. John Hassall, were works that called attention to themselves. In Mr. Hassall's case the artist has seldom been more successful.

Mr. Bertram Priestman has been exhibiting his always refreshing interpretations of landscape at the Baillie Gallery, maintaining the high reputation which has long been his in this field. Mr. A. W. Davidson's Impressionistic art as seen at the same gallery is also deserving of high praise; supported by more highly trained draughtsmanship his ability



"GIRL IN BLACK AND GREEN" BY GLYN W. PHILPOT  
(Goupil Gallery Salon)



(by permission of Lord Dunsany)

AN ILLUSTRATION TO LORD DUNSANY'S  
"A DREAMER'S TALES." BY S. H. SIME



ILLUSTRATION TO LORD DUNSANY'S  
"SWORD OF WELLERAN." BY S. H. SIME

*(By permission of Lord Dunsany)*



"TARGET'S SMILE"

BY HOWARD SOMERVILLE  
(Goupil Gallery Salon)

to invent and compose should carry him a long way.

An attractive exhibition was Mr. F. C. Mock's water-colours of Devon at the Wiker Gallery. This work was done face to face with nature; there is something to be secured in this way which is not to be secured in another. Every out-of-door water does not secure it, but Mr. Mulock does.

At a meeting of the Royal Academy early last month Mr. Lionel P. Smythe was elected full member to fill the vacancy left by the death of Mr. Abbey. Mr. Smythe was elected Associate in 1898.

Exhibitions of last month included the originals of Mr. Russell Flint's illustrations for 'Le Morte D'Arthur' (reviewed in another column) at the Fine Art Society, and at this gallery water-colours of Spain by Mr. Henry G. Brewer; Mr. Hamilton McKenzie's pleasant "Dutch Pastorals" at the Dowdeswell Galleries; Mr. Luther

Hooper's "London Harmonies" at 7 Blenheim Street; Mr. E. Philip Cornish's pictures of Venice at the Modern Gallery; and Miss Alice Charlesworth's water-colours of Japan at the Ryder Gallery.

At the Stafford Gallery the recent exhibition of Camille Pissarro's art (1830-1903) has been a valuable one in assisting study of one of the most significant phases of Impressionism.

We reproduce on p. 225 a characteristic chalk study by Whistler, whose appreciation of form frequently brought him to the task of noting essential lines of the figure in accidental pose. The sketch is an example of his economical and expressive handling of the crayon.

MANCHESTER.—The Art Gallery continues its policy of holding each year a representative exhibition of work by some group or groups of painters. It was appropriate that an exhibition of



"THE GREEN CAP"

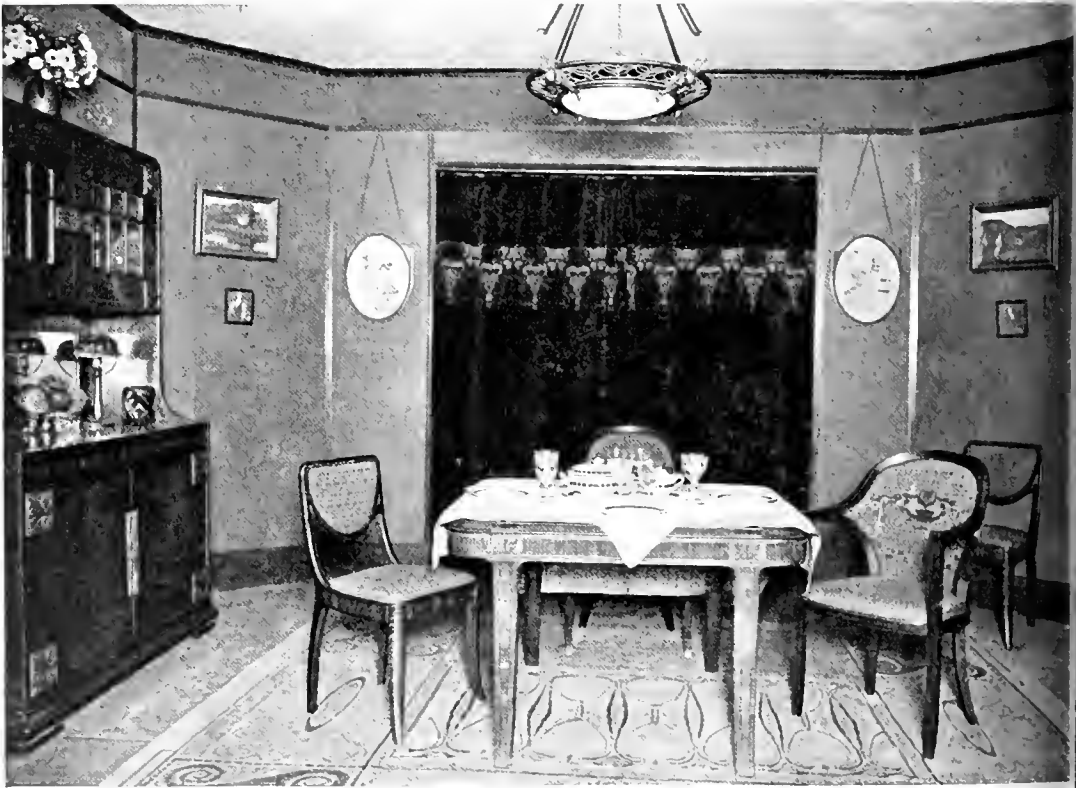
BY W. GRAHAM ROBERTSON  
(Goupil Gallery Salon)

pictures by Ford Madox Brown and the Pre-Raphaelites such as that which has recently closed should be held in a city which treasures so many examples by these painters in its permanent collection and the famous frescoes in the Town Hall by Ford Madox Brown. Some three hundred paintings and drawings were gathered together, not the least interesting being the rough studies and the youthful and occasionally immature works which were included so as to elucidate the progress and development of the painters' faculties. Mr. Arthur Hughes, a co-worker with the group, in opening the exhibition pointed out that the convention which united the Brotherhood left room within it for temperamental differences, so that each artist in it, besides being related to his fellow-workers, was related also to some other school outside. The works of the great figures of the movement—Rossetti, Millais, Holman Hunt and Burne-Jones—occupied the greater portion of the wall space and there were but few examples of the lesser-known men, Strudwick, Hughes, Rathbone, Collinson, Brett, Windus, and Dyce. The outstanding glory of the exhibition, however, was the work of Ford Madox Brown, who, though not one of the Brotherhood, was considerably influenced by it

at one period of his development. He had sound historical sense, an ingenious mind and great and compelling imagination. His work full of masculine virility and his powers of conception and design had a greater range than any the Pre-Raphaelites. When working under the influence he showed that he could outpace teachers, if such they could be called. E. M.

PARIS.—French decorative art would appear at the present time to be emerging from a crisis in its history, and a whole constellation of artists and craftsmen are at length attracting the attention of a public that seems to care but little for modern art and whose sympathies have been in the main extended to old styles. We are therefore now at last in presence of what may truly be described as a renaissance, of which *THE STUDIO*, even before it elicited the help of my modest pen, had appreciated the earliest symptoms.

Up to the year 1890 French decorative art was a dead letter, and contented itself simply with copying old styles, with never any new achievement to its credit. About 1890, however, the influence



SMALL DINING-ROOM

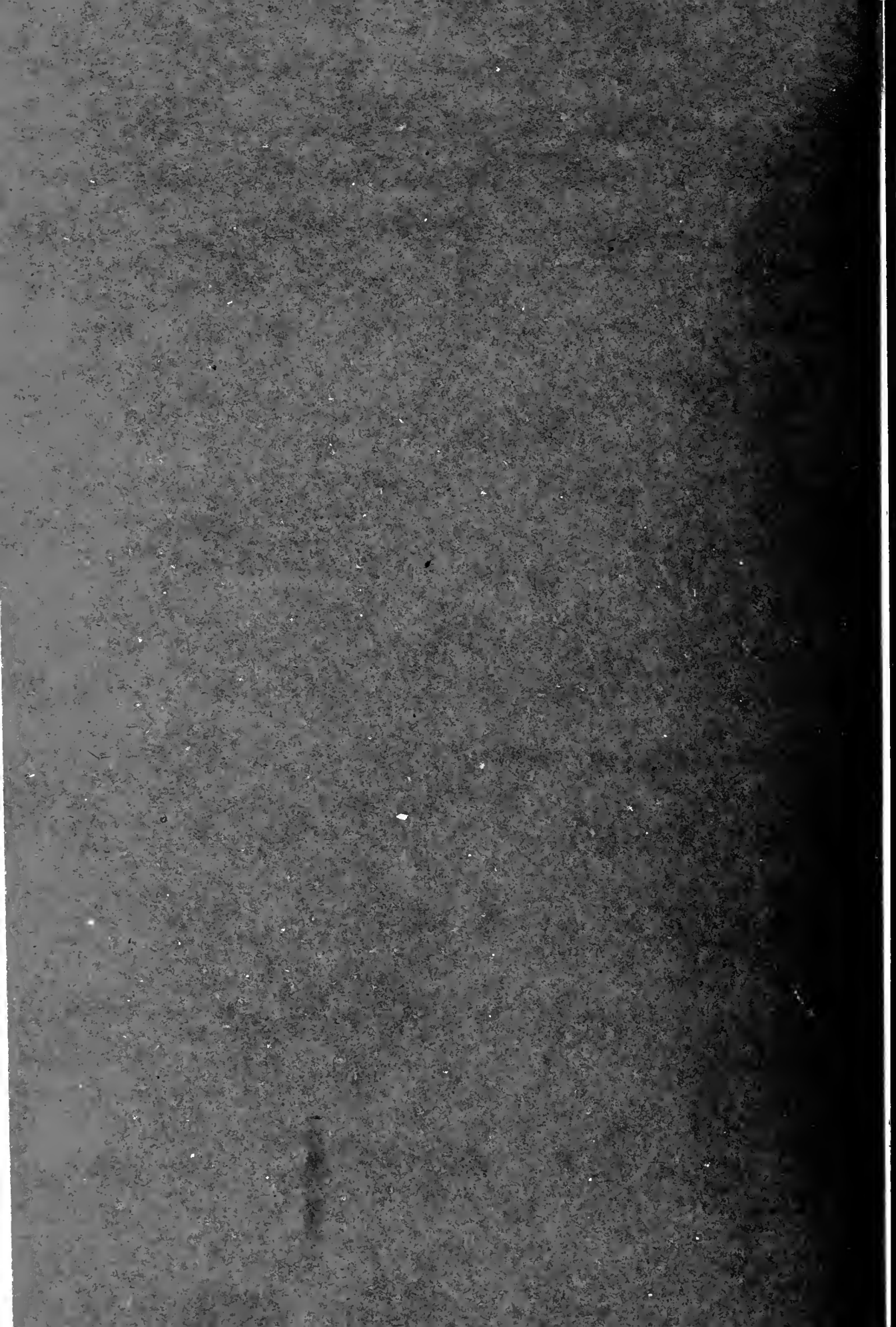
BY PAUL FOLL

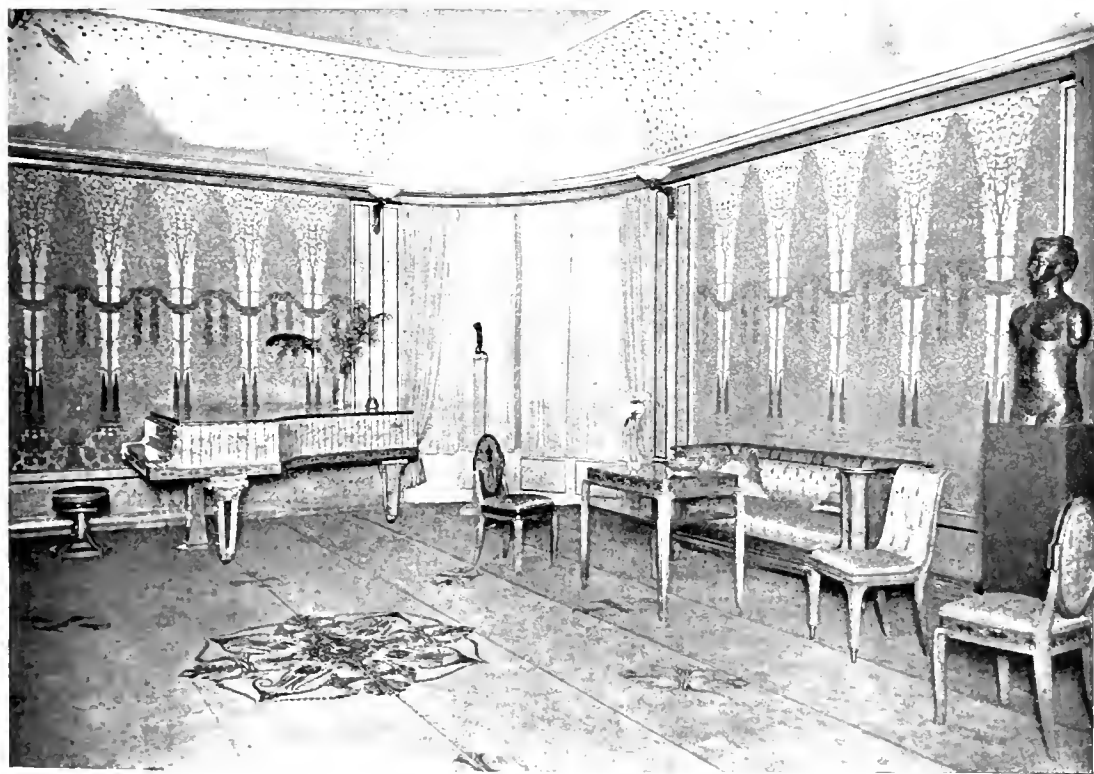
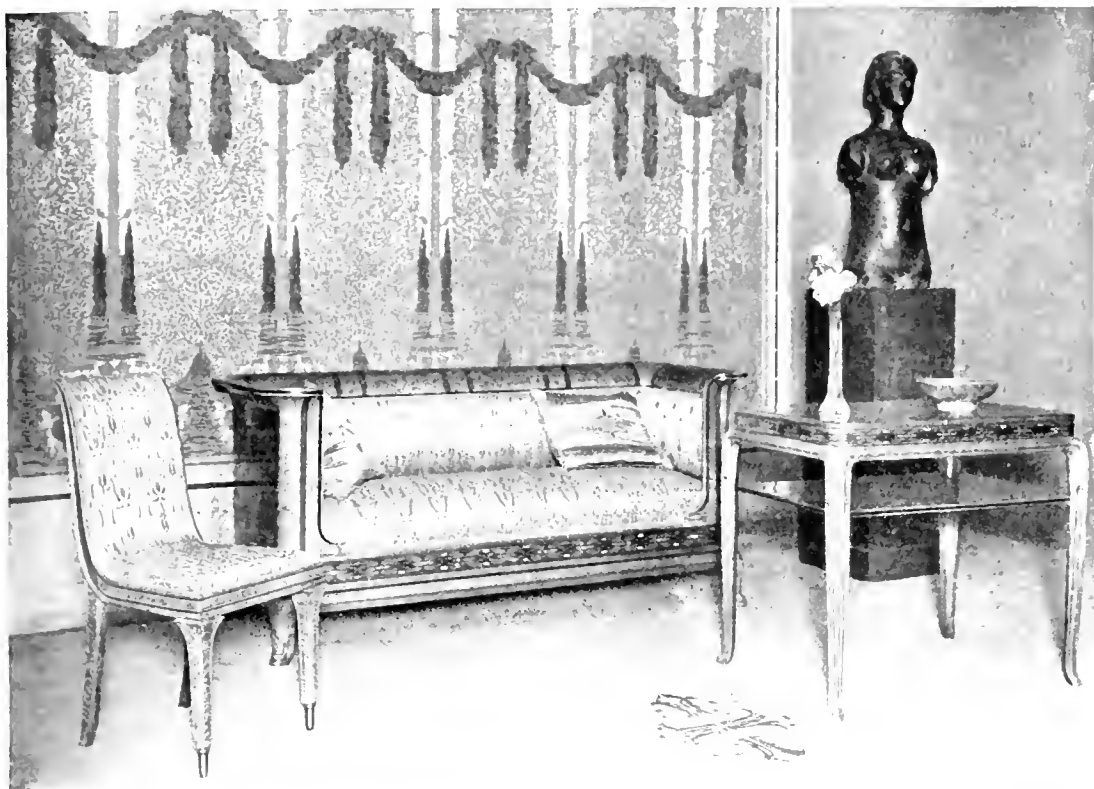




STUDY BY J. McNEILL WHISTLER.  
(BY COURTESY OF D. CROAL THOMSON, ESQ.)







MUSIC-ROOM

BY PAUL FOLLOT



DINING-ROOM

BY PAUL FOLLOT

of the artists of Nancy (who were working under the kindly initiative of Gallé) and the introduction into France of the works of Morris and the other great English decorators aroused the interest of artists and incited craftsmen and decorators to new and original efforts. Special sections were formed in the Salons; artists already famous, such as Cazin, Delaherche, or Bracquemond, made excursions into the regions of decorative art, and at the same time new men of talent began to come forward, such as Plumet, Selmersheim, Dammouse, Bigot, Prouvé, and many others.

Unfortunately during the following years the Modern style (what we might call l'Art Nouveau) to some extent perverted the taste of the public and paralysed the efforts of sincere artists. Little by little this "modern style" has fallen into disfavour, and gradually after two or three years a different style has arisen and is slowly taking form. It is not, as was the "modern style," a revolutionary mode, still less is it a copy of English work; it is a style at once original and yet connected in a logical manner, but *without imitation*, with old designs, while adapting itself to the needs and the æsthetic canons of modern life.

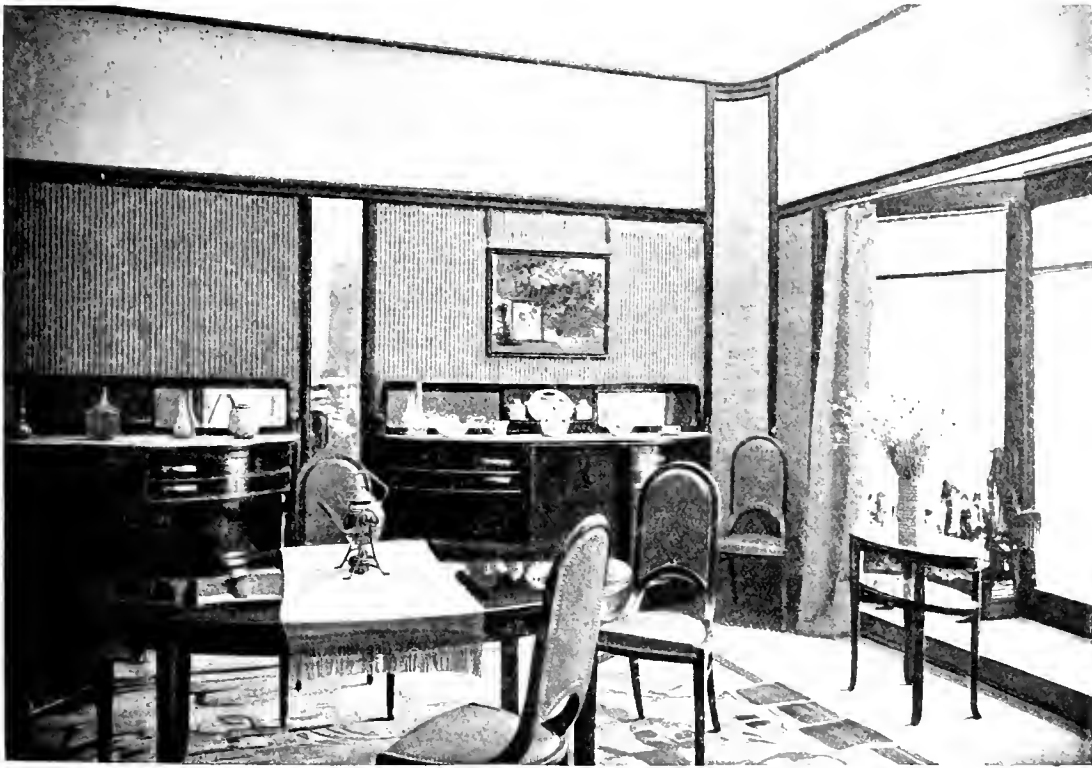
Such, then, are the characteristics of the style which is gradually being created and which has expressed its ideals in various manifestations—at the Salon des Artistes décorateurs, in special sections in the Spring Salons, and more recently in the Salon d'Automne of this year. Here we had an extremely interesting exhibition; and one in which not only were single examples of work shown, but entire rooms elaborately and quite completely arranged, where one might study the productions of our designers and craftsmen.

The greatest achievements in this Salon were undoubtedly those of M. Dufrené and M. Follet, two artists both still young in years and full of initiative and energy, respectful of tradition, but nevertheless convinced that our epoch needs to create for itself its own individual and appropriate style. M. Dufrené was responsible for four complete interiors. His dining-room, which we reproduce, was executed in mahogany and violet wood with walls covered with watered Cornille silk. In style it is sober, rational, and restrained. The design of the chairs with their high backs is very characteristic of Maurice Dufrené. His lobby or *galerie* also is equally happy in conception, as may



LOBBY WITH INLAID ROSE-WOOD FURNITURE

BY MAURICE DEFRÈNE



DINING-ROOM WITH MAHOGANY AND VIOLET WOOD FURNITURE

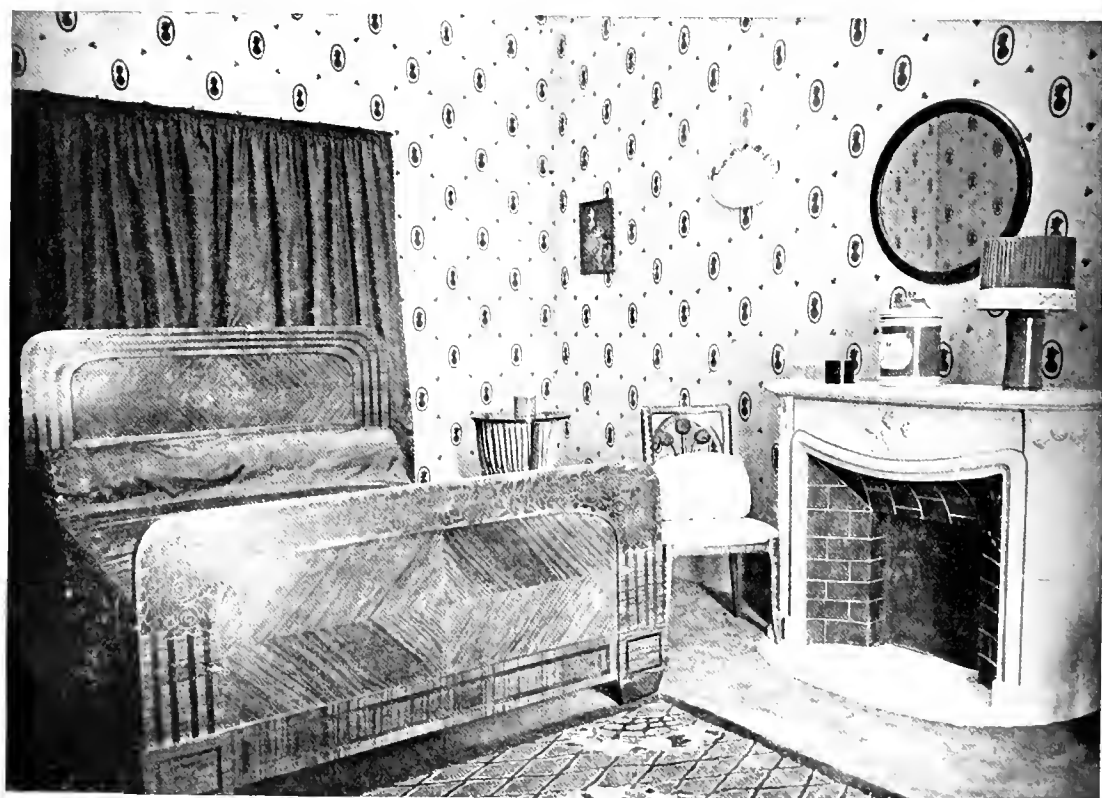
BY MAURICE DEFRÈNE





BEDROOM

BY LOUIS BIGAUX



BEDROOM

BY ANDRÉ GROULT

## Studio-Talk

be appreciated from the illustration of it. His two other *ensembles* were rather lighter in style. M. Paul Follot showed three interiors and a case of jewellery. Like Dufrené, Follot strives to solve decorative schemes at once simple and harmonious as well as logical and rational. I was much taken with his music-room and his two dining-rooms; the smaller of these contained some delightful experiments in olive-wood inlay on iron.

M. Groult had arranged the bedroom illustrated and also a dining-room and a small drawing-room. He gave, too, the memory of some printed fabrics made by him after designs by various artists. M. Hulme had a charmingly designed scheme for a living-room in a country house. M. Hellé showed a completely equipped nursery; M. Majorelle exhibited a bedroom executed in ash, which had a very fine decorative effect; M. André Mare was responsible for two important interiors; and we

reproduce as well a photograph of a pleasingly arranged bedroom by Louis Bigaux.

All who are interested in art matters have heard with regret that a very large part of Montmartre is menaced by projects of demolition, and unless a very strong protest is made to the authorities one of the most picturesque corners of Paris will be swept away to make place for unsightly blocks of flats. This district, so dear to the hearts of artists, comprises the very top of the hill, the large gardens, which date back for three centuries, the fountains, the old windmill, and those delightful little houses which keep ever green the memories of this charming little hamlet, from time immemorial an artists' paradise. Let us hope that Paris will keep this fairest gem of her crown untouched by such vandalism.

Messrs. Bernheim held recently in their gallery in the Rue Richepanse an exhibition of the work of the



GENTLEMAN'S STUDY WITH FURNITURE IN DARK POLISHED BIRCH AND WALNUT. DESIGNED BY OSKAR KAUFMANN, EXECUTED BY FRIEDMANN AND WEBER, HOHENZOLLERN KUNSTGEWERBEHAUS. CHIMNEYPiece BY FEUERHAHN  
(See Berlin Studio-Talk, next page)



GENTLEMAN'S STUDY IN DARK POLISHED BIRCH AND WALNUT, WITH BLACK LEATHER UPHOLSTERY. DESIGN BY OSKAR KAUFMANN, EXECUTED BY FRIEDMANN AND WEBER, HOHENZOLLERN KUNSTGEWERBEHAUS  
(See also illustration on preceding page)

Provençal painter Seyssaud, an artist of extreme individuality and originality, who has entirely self-educated himself by a close study of nature. He is another passionate lover of a locality, living always as he does in a little village called Saint-Chamas, between Marseilles and Avignon. Seyssaud paints with much spirit this picturesque country, dotted about with huge cypresses, and where the delicate almond-trees in blossom stand out against the blue ripples of the lake of Berre. H. F.

**B**ERLIN.—Messrs Friedmann and Weber, of the Hohenzollern Kunstgewerbehaus, recently invited inspection of a suite of newly completed interiors at their establishment. In obedience to the principle of eclecticism favoured by them, appreciation has been equally shown for tradition and modernism. Baroque, rococo, empire and Biedermeier are represented in some choice rooms executed by the architect Lessing and Mr. Weber, and artist-craftsmen like the architect Oskar Kaufmann, Ernst Friedmann, Karl Walser Troost, A. Schröder,

and Ilse Dernburg have worked for the hour of present-day individualism. Good, even exquisite taste is the general feature of these productions, and this is combined with high solidity in a gentleman's study designed by Kaufmann. The successful artist has again fully vent to his predilection for wainscot paneling carried all round the walls with carved and inlaid borders, and he has found a congenial collaborator in the sculptor Feuerhahn. The terraced formation of the ceiling will not appear a desirable feature to every one, but the pervading style of classical seriousness, accentuated by black leather upholstery, stained windows without curtains, and purple door-hangings, will find general favour.

Great efforts to make an impressive autumn exhibition were made by the Berliner Künstlerhaus, all the artists who aim at capturing the spirit of "Great Berlin" being invited. In spite of some good examples of city portraiture the significance of the subject was by no means exhausted. More temperament, a higher power of grasping essences,





DOLLS DESIGNED BY KÄTHE KRUSE

and last, not least, stronger pictorial qualities, must be forthcoming to ensure a perfect result. We had to content ourselves with some good works by Skarbina, Eichhorst, Hoeniger, Schlichting, Baluschek, Hessmert, Kollwitz, Kips, and Zille, but



DOLL DESIGNED BY KÄTHE KRUSE

the real painter of present-day Berlin has yet to appear. The quiet nook predominated, and even places of intense vitality like the Zoo, public baths, racing-grounds and music-halls were invested with this idyllic spirit.

The Kate Kruse dolls, which are now being produced in such charming variations, have quickly conquered a prominent position in the toy market. The real baby character, which yet allows of so much expressiveness of mood and pose, the artistic dresses, and the fact that these dolls are unbreakable and washable, are the features which distinguish



DOLLS DESIGNED BY KÄTHE KRUSE

them among their rivals. Their fine modelling and sympathetic individuality make them preferable to the character doll as usually met with.

At Schulte's galleries we have had some exquisite portrait-studies and realistic subjects by Kroyer. When we turned from such convincing craftsmanship as was here displayed to the portraits and still-life pieces by Adolf Heller, of Munich, effective arrangement, good taste, and precise drawing could not hide a certain lack of naturalness and blood-warmth. Isaac Israels, son of the great Josef, has been using brush for impressionistic renderings



"KIT INSPECTION"

of mondaine ladies and excerpts from real life, but a deficiency in the proportions of his figures was noticeable, and we missed that depth of feeling which helped to make his father a classic. Some good contributions in landscapes from the Alpine snow

regions by Gustav Bechler, Parisian scenes by Richard Bloos, and pictures of Old Berlin by Bruno Bielefeld were other items at these galleries, where also the portrait of a prominent lawyer by M. Hermen Braun impressed one by its strength of characterisation and treatment of light.

The Salon Gurlitt surprised the admirers of the genius of Anselm Feuerbach by a number of his earlier French and Italian paintings, and showed some monumental but somewhat heavy figure-paintings by Karl Heider. A comprehensive collection of drawings and lithographs by Professor Ludwig Pietsch demonstrated how well this veteran among Berlin art critics was equipped for his function.

At last Berlin has seen the opening of a "Juryfreie Kunstschau," where all who consider themselves neglected by the juries of important exhibitions could give free vent to their craving for publicity. Some well-known artists have supported the venture, and it must be acknowledged that the average quality of about a thousand exhibits was superior to what had been expected. No important

discovery has been made, but some names will be remembered. It may be doubted whether an exhibition which on the whole only combines the weaker offerings of the Great Berlin Art Exhibition and the excesses of the Secession will attain permanence in our capital. J. J.

**M**UNICH.—Probably very few readers of this magazine are aware that Germany is the birthplace of the "Teddy Bear," which has gained universal popu-

larity among the juvenile population of America, and that it owes its existence to a Suabian girl, Margarete Steiff, who was in the habit of devoting her spare time to making comical little elephants out of bits of cloth and bright-coloured rags and



"THE VILLAGE BAND"



"ON THE TRAPEZE"

TOYS BY THE MARGARETE STEIFF COMPANY, GIENGEN, WÜRTTEMBERG

## Studio-Talk

ving them to her young friends of both sexes. Every new creation of her deft fingers was greeted with rapturous delight, and soon the quaint little animals became quite the rage of the little town where she lived, and even grown-ups found a use for them as pin-cushions. Then one of Margarete's brothers hit upon the idea of taking some of them to the annual fair at a neighbouring place, and trying his luck with them. His success proved the soundness of his speculation and that much might be expected to accrue from the sister's ingenuity and talent.

What had hitherto been a hobby pursued in leisure now became a serious undertaking, and Margarete Steiff showed herself equal to the occasion. Novelty of idea is of course the life and soul of every kind of applied art, but it can only attain



"TARGET PRACTICE." TOYS BY THE MARGARETE STEIFF CO., GIENGEN

reproduced with striking accuracy. The naturalness of these animals made of soft felt or silky plush was accentuated by an extraordinary suppleness of their limbs, which permitted of their assuming almost any position, and so, being unbreakable, they came to be the companions and playfellows of little folk, who could make them undergo an infinite number of transformations



"AT THE PHOTOGRAPHER'S." TOYS BY THE MARGARETE STEIFF CO., GIENGEN

significance when, in addition to artistic feeling, the peculiar character and limitations of the raw material employed are borne in mind. She was quick to discern these limitations and possibilities, as well as those of her own gifts, and when a nephew of hers, Richard Steiff, who had received an art training, interested himself in the industrial exploitation of her ideas further developments ensued. After the elephant came the plump, benignant bear, and with it the name Steiff and the now celebrated trade-mark, "Knopf im Ohr" (button in the ear), were carried far and wide. Then came the comical monkey, the whimsical kitten, and the awkward poppy, followed by the majestic lion and almost life-sized St. Bernard, rabbits, pigs, and all sorts of feathered creatures, the characteristics peculiar to each being



"THE WAY TO A MAN'S HEART IS THROUGH HIS STOMACH." TOYS BY THE MARGARETE STEIFF CO., GIENGEN



"THE ADVERTISEMENT." TOYS BY THE MARGARETE STEIFF CO., GIENGEN

at will without the risk of play being interrupted by casualties in the shape of broken limbs.

Year by year further improvements have been made in these toys, the manufacture of which now occupies more than two thousand workers in the little town of Giengen in Wurtemberg. The bears learned to growl and the cats to mew, and if a little pig's ear were pinched it made him squeak. Nor has the artistic quality that constitutes the chief attraction of these toys been neglected. The extensive scale on which they are now produced has not led to any deterioration of quality, the lifelike expression has not disappeared, and even minute differentiations, scarcely perceptible, are present and give to the various types a certain individuality, as will be seen on referring to the group of

monkeys in one of our illustrations.

Even before Margarete Steiff's animal figures took to the juvenile world by storm she had already experimented in the production of dolls for little girls who should be free from the sugary smartness and insipid "dollishness" of the average factory product. Jovial laughing and buxom maidens that could stand something more than a puff and looked quite becoming in the gay national costume, were followed in due course by the village schoolmaster, whose figure will be seen among the group of village musicians



"SARRASANI'S CIRCUS." DESIGNED BY A. SCHLOPSNIES, EXECUTED BY MARGARETE STEIFF CO., GIENGEN



"SUSPENSE." TOYS BY THE MARGARETE STEIFF CO., GIENGEN

own in one of our illustrations, and many other morous types just as wittily contrived as these. It is one of the best things of all, and quite a masterpiece of its kind, is a barrack-yard with a company of infantry at drill. The way in which all shades have here been counterfeited—from the cautious captain and slashing lieutenant to the raw recruit—all with such humour and good-natured exaggeration, is really splendid. How instinct with life and how typical these soldier figures are will be seen from the various examples illustrated; each one has the appearance of being an individual, a living specimen of humanity.

A new note was introduced into the manufacture of these toys by Albert Schlopsnies, who had already, when a pupil of Franz von Stuck at Munich, tried his hand at sarcastic caricature and produced a number of marionettes. This work commended him as a welcome collaborator, and his miniature reproduction of the famous Sarrasani Circus fully justified the confidence reposed in him. This circus, with more than a score of performers, including artistes, mountebanks, clowns, and trained animals of all kinds, even pigs and geese, is certainly an ideal nursery toy, though naturally only within the reach of the well-to-do.

L. D.

The work of Heinrich Reifferscheid, both in painting and etching, belongs to the saner and more poetic phase of modern development, of which we see and hear less in the German illustrated press than we do of the sensational side, but which stands for a more certain progress and a more lasting result in German art. With an ancestry that includes a well-known German poet, one or two university professors, with a training confined to German masters and German schools and with the environment of his farm-studio situated among the legend-laden hills that guard the Rhine, it is inevitable that Herr Reifferscheid's work should be thoroughly German in subject and character. His



"ROCKY GLEN"

FROM AN ETCHING BY HEINRICH REIFFERSCHIED

figures and landscapes are taken from his own Rhineland, from Westphalia and from the Upper Bavarian table-land of which Munich is the geographic and artistic centre. In character it is marked by that thoroughness and sincerity that is common to the work of his countrymen in all walks of life.

German thoroughness has a tendency to cramp the imagination, but the poetic strain in Herr Reifferscheid's nature prevents his industry from becoming prosaic; and while his earth-forms are almost physiographic in their solidity, they are abstract rather than naturalistic. His skies are daring in their cloud-movements, and his landscapes, with their lovely shadow-play on hill and plain, as seen in his *Storm-clouds* and *Haystacks*, are full of an atmosphere that is suffused with sunlight. It is not inconsistent with the racial character of his art that it should reveal a diligent and penetrating study of that source of all inspiration of those who ply the etcher's needle, the work of Rembrandt, to which he never tires of acknowledging his indebtedness.

While in his later work he uses a studied economy of line, his breadth is not one that

ignores detail, but rather that employs detail subordinating it to breadth. Surely the limit of his sparing use of the needle is reached in his small plate called *On the Heath*. Another marked quality of his landscape work is that which carries the sense of the observer from ridge to ridge and from plain to plain far in the tree-dotted distance. In his later work this means has become more simple and consequently more expressive. Probably his more mature work, which is still to come, will show this power of expression carried still further.

H. S.

**B**RUSSELS.—The exhibition which has been held during the past few months at the Charleroi presented with its art galleries and its machinery halls a very interesting panorama of art and industry. The fantastic extravagance which was occasionally to be met with in the Brussels Exhibition here gave place to a sober and logical arrangement which allowed one to appreciate to the full the true character of the country; for the exhibition was in every sense thoroughly representative of the district. It gave, as it were, a bird's-eye view of the whole of the enormous industrial activity of the Walloon province, and in particular in the region of fine



"ON THE HEATH"

FROM AN ETCHING BY HEINRICH REIFFERSCHIED



"HAYSTACKS." FROM AN ETCHING  
BY HEINRICH REIFFERSCHIED





"STORM-CLOUDS." FROM AN ETCHING  
BY HEINRICH REIFFERSCHIED



"JEUNESSE"

BY PIERRE PAULUS

One was enabled to see how much more eloquent and expressive is the work of Constantin Meunier when viewed amid surroundings such as it had in the Industrial sections at Charleroi.

Elsewhere in the exhibition the sculptures, whether in stone, metal or wood, were displayed in galleries hung round with pictures, and the name of some great master, bestowed as title to the room, fixed more definitely the exact character of a period or the precise significance of a certain phase of art.

Constantin Meunier represented, so to speak, the pulsating heart of the exhibition; his *salle* formed the axis of all the others and seemed to express the essential and living soul of the country in its double characteristics of art and industry. I doubt whether this work has ever before been seen to such advantage or exhibited in a manner to so emphatically accentuate its intimate relationship with the humanity whence this art is sprung. A single room seemed, however, disproportionate to the needs in his case, and so we found works by Meunier displayed throughout the entire nave of the Machinery Hall. His *Monument au Travail* stood out from a background of furnaces, amidst the rumbling of machinery and of vibrating engines with wheels rapidly revolving close to the passing crowds; it alone stood immovable and eternal as a symbol.

In ten different picture galleries the ancient art of Wallonie was represented by chosen works by great masters, in the first rank of whom was

Roger de la Pasture (Van der Weyden), with Gossart de Maubeuge, Patenier, Blés. In one room, containing glass cases filled with examples of pottery of Andenne and of Tournai, was hung the *Toilette* by Watteau (from the Arenberg Collection) and the *Vid de Tourterelles* by Pater, lent by the Musée de Valenciennes. Of artists of the nineteenth century, round Navez (who was born at Charleroi) were grouped Gallait, Wiertz, Degroux, Fournois, Rops, Boulenger, Baron, and Hennebicq.

If the exhibition of ancient art was more specially Walloon in character than was that of contemporary work—by far the best *ensemble*, however, this year—nevertheless a great deal of space was reserved to work which was Walloon either in authorship or in subject, in order that as far as possible the indigenous character of this artistic manifestation should be maintained.



"HAUTS FOURNEAUX"

BY PIERRE PAULUS



"LES SŒURS DE L'ILLUSION"

BY VICTOR ROUSSEAU

A whole room was set apart for the work of the sculptor Victor Rousseau, the painter Anna Boch, and the etcher Auguste Danse. In THE STUDIO for November 1907 there appeared an appreciative article devoted to the work of Victor Rousseau (in which detailed reference was made to *Les Sœurs de l'Illusion*, now reproduced) and dealing with the various characteristics of his fine talent. In the section of ancient art the visitor could admire the charming grace of composition, the elegance and perfect technique of the work of the sculptor Jacques Dubroeuq. "This same firm gracefulness," writes that sympathetic critic L. Dumont Wilden, "this same instinctive science of modelling is to be found in Rousseau's work, and possibly by a comparison of these two artists' achievements we may find out what it is that Rousseau owes to his race. But whatever admiration we feel for the old artist, we find an even more rich and powerful sensibility in the work of our contemporary."

Mlle. Boch long ago conquered for herself a prominent place among landscapists who revel in problems of light in many different lands. The active life and the considerable *œuvre* of the veritable master-graver Auguste Danse were analysed

at length in the Special Number of THE STUDIO of 1902 devoted to Modern Etching and Engraving. He is still, as always, the energetic artist and the revered master whose wise and enthusiastic teaching has been so valuable a factor in the training of the Belgian School.

Two other Walloon painters deserve mention for their important contributions—Auguste Donnay, who depicts in an exquisite and restrained manner the dreamy and mysterious charm of the Ardenne; and Pierre Paulus, a new-comer (introduced to the public by his recent exhibition in the Cercle Artistique of Brussels), who sent a large number of works "breathing the spirit of this industrial land," as L. Dumont Wilden has remarked, "and reminiscent evidently of Meunier—for is not his name inseparable from this uncompromising and severe modern art—but which, none the less, has their own accent of individuality, and reveal a bold and sincere artist full of imagination." Finally, it is impossible to make any reference to the section of Fine Art at the Exhibition of Charleroi without mentioning the admirable work of organization so splendidly carried out by the indefatigable M. Jules Destrée.

FERNAND KHNOFF.



"ÉTUDE DE NU." FROM A DRY  
POINT BY AUGUSTE DANSE

VIENNA.—The second exhibition of the newly formed Society of Women Artists in Austria at the Hagenbund Gallery marked the opening of the art season. It is pleasant to be able to state that the critics again measured the contributors as artists, totally ignoring any question of sex, which after all is as it should be. Among the contributors the veteran artist Olga Wisinger-Florian deserves a first place. Her strength lies in depicting glorious avenues of gigantic trees and luxurious gardens. This time she sent an *Avenue of Pines*, majestic in effect and refined in sentiment. Olga Brand-Krieghammer sent some charming flower studies showing a sound and subtle feeling for colour, breadth of treatment, and atmospheric sense. Hedwig Neumann-Pisling showed but one picture, a bed of poppies—*Mohnbeet*—which was remarkable for the richness of the colouring. Luise Fraenkel-Hahn also contributed some flower studies in which she showed characteristic work, and a *Madonna* fresh and essentially natural in treatment. Hilde Kotányi was represented by *Kinder-Reigen*—a work remarkable for simplicity of treatment and loveli-

ness of colouring—*Dame in Gelb*, and *Auf der Stiege*, both showing high technical qualities and refinement of manipulation. Olga Hadzsky sent a *Interior*, decorative in treatment and well observed. Greta Wieden-Veit and Lila Gruner showed some interesting studies of Vienna, Angela Adler some breezy glimpses of fisher-life, among them *Sardinienboot im Hafen*, full of life and freshness, and Elizabeth Laske some tempera paintings of flowers and a spacious landscape from the Harz district, the low mountainous region of Bavaria. This work is notable for its softness of tone and delicate atmospheric effect.

Among the few portraits and figure subjects exhibited, that of an *Alte Frau*, by Helene, Baronesse Krauss, showed much thought and penetration. Olly Schneider's portrait of Hugo Salus, too, was characteristic, the artist showing real earnestness of purpose. Other works of interest were exhibited by Anna Hofmann, Elsa Kasimir-Celtjen, Konstanze von Wetter-Rosenthal, Martha Reich, Elisabeth Weber-Fulop, F. von Koch, Emile von Hallavany and Baroness Possanauer. Some interesting



"A BAVARIAN LANDSCAPE"

(Society of Women Artists, Vienna)

BY ELIZABETH LASKE



"A COUNTRY LANE IN AUTUMN"

(*Mährischer Kunstverein, Brünn*)

BY CARL M. THUMA-EISGRUB

black-and-white work was shown, but it must suffice to mention the names of the artists, Kathe Pollwitz, Tanna Hoernes-Kasimir, Helene Funke (who also contributed some good oil studies of still life), Martha Hofrichter, Hedwig E. Sachse, Gabriele Murad-Michalkowski, Olga Hadzsky, Ella Iranyi, and Marianne Hitschmann-Steinberger.

Some excellent ceramics were shown by Ida Hitschmann and Johanna Eier-Michel, and works in sculpture by Ilona von Amboni, whose *Mater dolorosa* was particularly interesting for the expressiveness of the features and drapery, though the figure beneath seemed wanting in corporeal substance. Martha Bauer had some small bronzes, as did also, Josefina Christen. Neta Tchereassinof, a young Russian sculptor residing in Vienna, shows a right grip of her subject, energy to carry out her artistic intentions, and the workmanship. The general tone of the exhibition was good and promised well for the future.

A. S. L.

BRÜNN, MORAVIA.—The Mährischer Kunstverein has, after many years of struggle for existence, at last been able to build an art gallery, the realisation of this long-projected undertaking being due to the generous support received from art lovers here. The gallery, built from the designs of architect Heinrich Ried, was opened a short time ago under the title of "Kaiser Franz Josef Jubiläums-Kunst-



PORTRAIT OF AN OLD LADY

BY HELENE, BARONESS KRAUSZ  
(*Society of Women Artists, Vienna*)



## Studio-Talk

lerhaus," the first exhibition being devoted mainly to the works of members of the Society of German-Moravian artists. Members of all the Vienna art societies, Künstler-Genossenschaft, Secession, Hagenbund, and "Kunstschau," contributed as guests.

Prominent among the sculptors were Prof. Hugo Lederer, Carl Wollek, Franz Barwig, Theodor Charlemont, Hans Schäfer, who all showed first-rate work. A new-comer made his appearance in the person of Leopold Hohl, whose grave monument, now reproduced (p. 248), is a highly capable work. Siegfried Bauer's *Athlete* and a terra-cotta bust by Heinrich Zita showed sound workmanship, and Theodor Charlemont exhibited an unconventional portrait statue. Carl Wollek sent a series of works of particular interest, because one rarely has an opportunity of seeing any but isolated examples of work by this fine sculptor. His *Bather* attracted much attention by its beauty of conception and its admirable lineaments.

Not many portraits were shown at this exhibition, but among those who sent works of this description were Ludwig Wieden, whose portraiture is essentially virile and has a fine decorative element, and

Emil Pirchan, who sent several things of interest. Tina Jelinck, a girl artist of promise, exhibited a picture entitled *Der Photograph* which displayed good qualities, and in particular a fine feeling for colour.

Among the painters of landscapes and genre pictures many old acquaintances were present—Eduard Veith, Hans Temple, Hugo Charlemont, Ernst Novak, Hugo Baar, Adolf Kaufman, among others. Carl Thuma's contributions proved that the authorities did well to persuade him to come for the nonce out of his shell. He is an artist who sees things broadly; there is breadth and tone in all his efforts, and he has, besides, a wide vista. He noted especially his *Letztes Strohdach* (The Last Straw Roof), poetic in conception and expression, and his *Country Lane in Autumn*, a convincing work showing earnest thought. Thuma also showed some interesting etchings and drawings.

Another new-comer was Gustav Böhm, whose pictures have always a touch of ballad poetry in them. What a history his *Second-hand Shop* could tell! He has caught the spirit of his subject; his methods are of the simplest—it is as though he



"THE SECOND-HAND SHOP"

(Mährischer Kunstverein, Brünn)

BY GUSTAV BÖHM



be called the Manchester of Moravia, and indeed of Austria. The first exhibition of art was held here as far back as 1838, by the Friends of Art. For a time these exhibitions were sporadic, but since 1882 they have been held fairly regularly. During the last twenty years the art lovers of Brünn have spent over a million kronen on pictures bought from this society alone, so that the present gallery was justified.

An exhibition of Mr. Brangwyn's etchings held at the Erzherzog Rainer Museum, and arranged by its director, Dr. Julius Leisching, was warmly appreciated and met with much success. Mr. Brangwyn has many admirers here and in other towns in Austria.

A. S. L.

**S**HANGHAI.—It is proposed to hold an Exhibition of Chinese Bronze and Pictorial Art in Shanghai under the auspices of the China Branch of the Royal Asiatic Society. Porcelain has for a long time monopolised the attention of collectors to the neglect of the



"THE BATHER" (BRONZE) BY CARL WOLLEK  
(Mährischer Kunstverein, Brünn)

would tell you everything in the simplest words. This he also shows in his *Old Street in Brünn*, which is delightful in colouring and delicately portrayed. Alfred Milan's still-life subjects and lower-pieces were well rendered and genial in colour; I noted also Samuel Brunner's *Judenhof in Ulm*, a thoughtful piece of painting, and Hans Nacha's *Spring Evening*, showing a fine appreciation for "Stimmung" and a personal note. Adolf Hölzel, Victor Böhm, Hugo Klein, Eduard Csank, Emil Singer, Adolf Wolf-Rotenbahn, Vilhelm Vita, and Simon Glücklich were all well represented. Carl Gödel's *Am Steinbruch*, with its gradations of light and shade, Carl Weiss's *Dominikanergasse in Brünn*, a romantic transcript of a familiar scene, and the contributions of Edmund Baschny, Bruno Beran, Ernst Czernotzky, and Alexander Poch must also be mentioned.

The exhibition was interesting as signalling the realisation of a long-felt desire to give art a firm footing in this small but important town, which may



"AN OLD STREET IN BRÜNN." BY GUSTAV BOHM  
(Mährischer Kunstverein, Brünn)

## Art School Notes

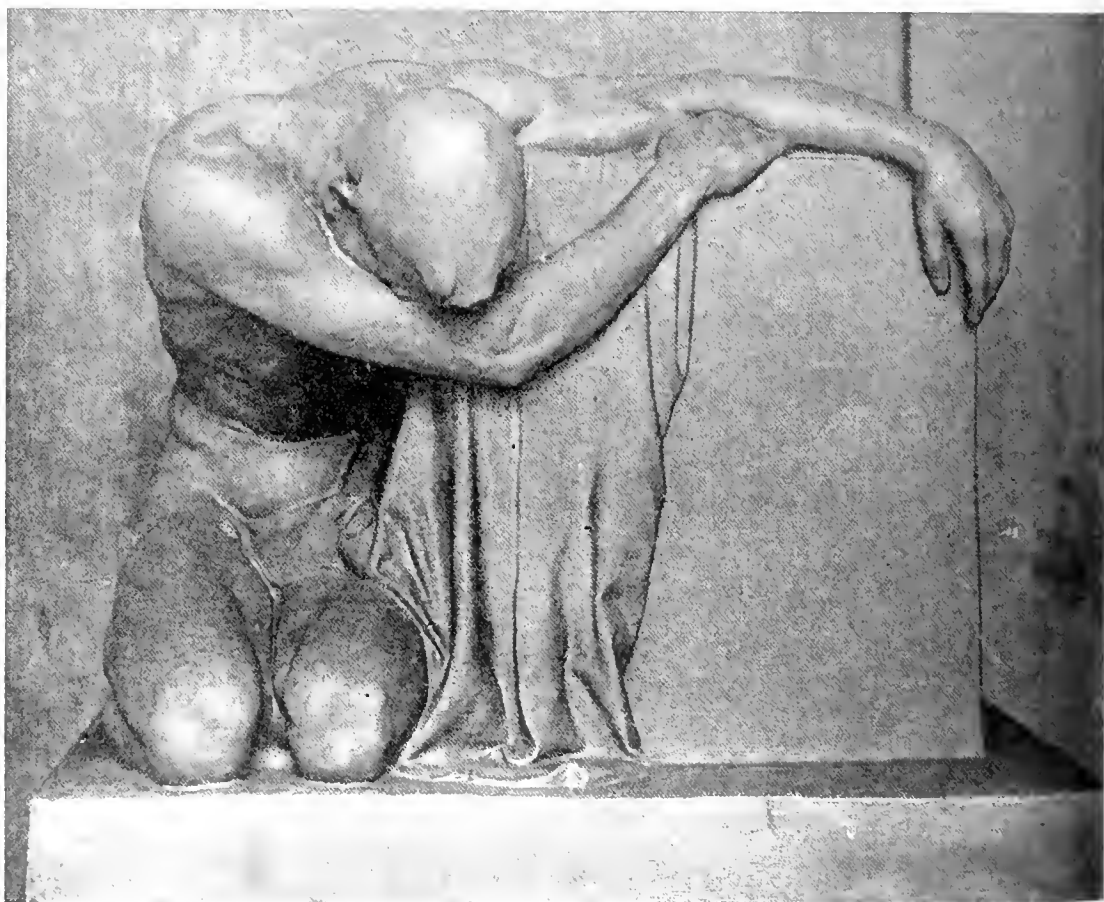
sister arts. Europe and America have absorbed a large number of the best pieces, and at the same time a greater quantity of inferior work which the Chinese have been glad to part with under the delusion that they were ministering to so-called "foreign taste." The archaic bronzes have appealed little to the western collector, although imitations of the beautiful Ming bronzes are now being made for western residents in the Far East. Most of the native picture dealers unfortunately are obsessed by the idea that there is a "foreign taste" which is synonymous with vulgarity, so that it is extremely difficult to get hold of really good work. The purpose of the proposed exhibition is to concentrate attention on the best available specimens of Chinese bronze and pictorial art. Chinese bronze dates back before written record. In the Chow dynasty, a thousand years before Christ, the industry was in a flourishing condition, and in the Sung and Ming periods it attained marvellous development. Chinese painting cannot in point of age be compared to bronze, and the examples at

present existent are all comparatively modern. The early stages of the evolution of Chinese pictorial art are only known to us through historical records. No pictures still existent are more than 1500 years old, that is to say, 900 years before Giotto.

A. S.

### ART SCHOOL NOTES.

LONDON.—The School of Animal Painting in Baker Street, which is the best known institution of its kind in the world and attracts students not only from the United Kingdom but from America and all parts of the Continent, will be transferred early in the New Year from Marylebone to Kensington. Under the able direction of Mr. W. Frank Calderon it has increased so much that the old quarters are insufficient, and for some months past a new building has been in course of erection at St. Mary Abbott's Place, Kensington, within a few yards of the main road, and adjoining the fine studios



GRAVE MONUMENT

(*Mährischer Kunstverein, Brünn*)

BY LEOPOLD HOLL

## Art School Notes



EMBROIDERY PANEL DESIGNED  
AND EXECUTED BY BETTY F.  
MACPHERSON  
(*Edinburgh Arts and Crafts  
Club*)

recently built for Mr. W. R. Colton, A.R.A., and designed by Mr. A. G. Leighton, who also prepared the plans for the School of Animal Painting, according to the requirements sketched out by Mr. Calderon. A house for the principal forms the front portion of the building, and behind this is a very large and admirably lighted ground-floor studio, about fifty feet by forty, in which horses and other large animals will be posed daily. In another studio upstairs, birds, cats, and other small creatures can be painted, and adjoining this is a large gallery in which Mr. Calderon intends to arrange his well-known collection of anatomical casts of animals. This collection has lately been strengthened by the addition of many casts made for the late J. M. Swan, R.A. A quadrangle in which the students

can pass the intervals in fine weather is another good feature of the new school, and over the wall of the quadrangle is a glimpse of the roof of a picturesque old cottage that dates from the time when Kensington was a favourite sketching-ground for artists. The class for modelling from animals, under Mr. Cecil Brown, which is now a permanent feature of the curriculum, will have room at Kensington for further developments, and Mr. Calderon thinks of starting a class of animal drawing for children when the school is opened.

Sir George Frampton, R.A., Mr. George Clausen, R.A., Mr. Charles Shannon, A.R.A., and Professor Selwyn Image were among the judges in the recent competitions of the South Kensington Sketch Club, which is composed of past and present students of the Royal College of Art. The exhibition of sketches was a very good one, and especially strong in landscapes. The modelling competition was not so large as might have been expected, but the quality was high, and Sir George Frampton sent a special message of congratulation to Miss Acheson, who carried off one of the first prizes. Another compliment paid to the exhibition was the purchase by Mr. Charles Shannon of a water-colour study of sandhills, by Mr. L. Jones, a student whose picture at the same exhibition last year was bought by Mr. Clausen. Good landscapes were shown by Mr. C. Norris, Mr. L. Underwood (who carried off several prizes), Mr. H. Dearden, and Mr. P. H. Jowett. Mr. H. B. Wright gained a first prize for a capital study in oil of the interior of a barn, and Mr. W. F. Chandler



COLLAR OF CARRICKMACROSS LACE DESIGNED AND WORKED BY  
MISS R. R. MCGIBBON  
(*Edinburgh Arts and Crafts Club*)

## Reviews and Notices

another for a vigorous painting of a child in sunlight. The examples of applied art included some good jewellery by Mr. R. O. Pearson and a plaque by Mr. J. Adams : and the prizes for etching were taken by Mr. W. Keesey and Mr. F. C. Richards.

At the exhibition of works by members of the Camberwell Sketch Club, held at the South London Art Gallery, Mr. George W. Lambert criticised the paintings and models and awarded the prizes. Mr. Lambert, who declared that the exhibition was the best sketch-club show he had seen, in a brief address urged the importance of truthful definition of form, and warned the students that it was not artistic to smother drawing or to splash about in paint or any other medium in the hope that something might come of it by chance. Prizes were awarded to E. C. De Celle, A. R. Laird, L. L. Richards, W. D. Jones, E. H. Whydale, Diana Tyson, Evelyn Bousfield, and Mary D. Stiles.

A class for instruction in the art of colour-printing has recently been started by Mr. W. Lee Hankey and Mr. Nelson Dawson, at 26 St. Peter's Square, Hammersmith, W., and is probably the only one of its kind in the country. In this class the student is given an opportunity of learning and practising the art of printing in colour from engravings on metal. The curriculum includes designing and preparing suitable drawings, engravings, and getting ready the plates by etching, aquatint, soft ground, &c., the preparation and treatment of colours, the paper and other materials used. The studios are fully equipped for the purpose of colour-printing : advice will be given as to any other materials required by the student. The class is intended solely for artists who are desirous of practising this art in a purely personal way, and who, not merely content to design and engrave subjects upon the plates, also recognise the necessity for doing the printing themselves.

W. T. W.

**E**DINBURGH.—The Arts and Crafts Club, from whose triennial exhibition two pieces of work have been selected for illustration, is a vigorous and well-directed organisation intended to foster the artistic activities of its members in various methods of applied decorative art. Its membership at present, about sixty, practically consists of women, and the classes study enamelling, wood-carving, metal-work and jewellery, lace-making, embroidery, bookbinding and design, while classes are formed in some

other subjects as the need arises. The lace and embroidery sections constituted an important part of the last exhibition. The former included examples of Maltese, Brussels, Limerick, Carrickmacross, Bedford, and various point laces, while in the design section for embroidery a specially attractive panel worked in a light scheme of colour was the prize exhibit of Miss Betty MacPherson, Glasgow. Altogether the exhibition showed that the club is filling a distinct place in the art education of the Scottish Metropolis.

A. E.

## REVIEWS AND NOTICES.

*Etchings.* By FREDERICK WEDMORE. (London : Methuen and Co.) 25s. net.—When so able a critic as Mr. Wedmore writes upon a subject to which he has for many years given especial attention, his words are sure to be welcomed by all those to whom the particular subject may appeal, albeit that at times they may not entirely agree with his premises or his conclusions. In the present work his effort has been directed to the consideration of the older as well as of living painter-etchers—"not to exalt the old at the expense of the novel, or the novel at the expense of the old, or the celebrity at the cost of the man of genius who has not reached fame." To this end he gives a running commentary upon the genius of many artists, from Rembrandt to Anders Zorn, and in this he displays a keen observation and a reasonable criticism. That some names of note and worth should have been omitted by him is perhaps natural when we consider the extent of ground he has attempted to cover in a not over-voluminous text : but we think some space might still have been accorded more especially to certain contemporary German etchers of undoubted originality and ability, such as Unger, Müller, and Max Pietschmann—to name but three among many worthy artists—and also to the younger American artists, such as D. S. MacLaughlan, Herman A. Webster, John Marin, and Lester Hornby. Mr. Wedmore's book is illustrated by some excellent collotype reproductions from notable examples.

*Illuminated Manuscripts.* By T. A. HERBERT. (London : Methuen and Co.) 25s. net.—Embodying as it does a vast amount of trustworthy information culled from a great variety of sources and enriched as it is with more than fifty-five reproductions of typical MSS. ranging in date from classic times to the sixteenth century, Mr. Herbert's new volume is certainly one of the most fascinating of the series to which it belongs. It

## Reviews and Notices

gives a very complete history of what has, alas, long been practically a vanished craft, describing with considerable detail the main characteristic of each successive period of development in the East and in the West. With wise discretion a larger space is devoted to rare examples than to such as are comparatively well known, the former being often quite inaccessible to the student, whose interests are from first to last generously considered, full footnote references to authorities being included, in addition to a classified Bibliography, an Index of MSS., and a list of the scribes and illuminators whose names have been preserved. After explaining that illuminations and outline drawings on vellum alone will be considered by him, Mr. Herbert examines the best classic survivals, giving the palm amongst the most ancient to the smaller of the two Virgils in the Vatican. He then passes on to Early Christian and Byzantine work, but it is, perhaps, with the sudden transition from the latter to Celtic illumination that the personal and romantic history of the long story begins. Originated at a very early date in Irish monasteries, the exquisite style spread throughout Great Britain and thence to the Continent, counteracting the influence of the comparatively stiff Oriental manner. It is almost painful to turn from the wonderful Books of Kells, Lindisfarne, and Lichfield to the account of the Carolingian Renaissance, in which individual genius had so little share, but the remainder of the book with its record of ever-growing skill, that culminated in the Flemish masterpieces produced on the eve of the decline which resulted from the invention of printing, leaves absolutely nothing to be desired.

*The Glory that was Greece.* By J. C. STOBART, M.A. (London: Sidgwick and Jackson, Ltd.) 50s. net.—Archæological exploration in recent years has considerably altered our ideas about the ancient Greeks, especially so in regard to the earliest stages of their civilisation. A generation ago the opening chapter of Mr. Stobart's book could not have been written, for it treats of the Egean civilisation in the light of recently discovered documents of various kinds from Crete and elsewhere that have yielded so much information concerning it. The scheme of the book, too, marks a change; at one time mythology and warfare occupied much of the attention of writers; here, however, art and literature are prominent, the author's aim being to give a history of Greece with statues and poems taking the place of wars and treaties. He traces the progress of Greek culture

from its beginnings as now known, through the heroic age and the ages of transition onwards to its culminating and turning points in the fifth and fourth centuries B.C., noting as he goes significant developments in art and other aspects of life, and then follows with a glance at Macedonia. The book is generously illustrated with excellent reproductions of typical artistic productions at different epochs.

*A History of French Architecture, 1494-1661.* By REGINALD BLOMFIELD, A.R.A., M.A., F.S.A. (London: G. Bell and Sons.) 2 vols. 50s. net.

—An architect by profession and one thoroughly in touch with the ideals of the master-builders of the past, able intuitively to recognise why they met the problems with which they had to deal exactly as they did, Mr. Blomfield has long held the position of a leading authority on the Renaissance which took place between the late sixteenth and early eighteenth centuries. In his new publication on the evolution of the neo-Classical style in France, he fully maintains his reputation for profound knowledge of his subject, skill in tracing effects to causes, clearness of definition, and the intellectual honesty with which he advances his own conclusions, even when they differ from those of other experts. Whenever possible he has founded his descriptions on the personal examination of buildings, supplementing his actual observations by reference to old engravings, many of which are reproduced. Necessarily compelled to rely on them and on photographs for the greater number of his illustrations, he has added a series of beautiful original drawings that are perhaps the most distinctive and attractive feature of his book. Beginning with the first tentative efforts of French architects to imitate contemporary Italian work in the last decade of the fifteenth century, this most experienced judge tells the deeply interesting story of the triumphant progress of French architecture, until the death of Mazarin in 1661. He closes his record then, he explains, because the personal rule established by Louis XIV., after his great Minister had passed away, "introduced certain new social and political factors which materially affected the arts of France."

*Paintings and Studies by Kawanabe Kyōsai.* By JOSIAH CONDER, F.R.I.B.A. (London: Probsthain and Co.) £2 10s. net.—All lovers of Japanese art will welcome the appearance of Mr. Conder's work, which is a worthy tribute to a great Japanese painter. The author, who had the advantage of the artist's intimate acquaintance, has had unequalled opportunities of acquiring some of the

## Reviews and Notices

most notable of his drawings, and a selection of these has been most excellently reproduced in this volume by the collotype process. The frontispiece, which has been printed in colours in Japan by Mr. Tamura from no fewer than eighty separate blocks, is a magnificent rendering of a beautiful subject. Some interesting details of the life of the painter are given, the author's notes on "Painting Methods" and "Examples of Technique," being of especial value to the artist and student. Had space permitted, we should have liked to enter into some of the details of the painter's methods of work so lucidly set forth by Mr. Conder. But failing this we can most cordially recommend his book to all lovers of the Art of Japan, and especially to those who are desirous of acquainting themselves with the inner workings of the artist's mind in relation to his craft.

*Costumes, Traditions, and Songs of Savoy.* By ESTELLA CANZIANI. (London: Chatto and Windus.) 21s. net.—In regard both to letterpress and illustration this attractively got-up volume provides matter of interest to people of varied tastes, though from the very nature of the book its appeal is pre-eminently to the student of folk-lore, who will be grateful to the author for the pains she has taken to collect and transcribe so many of the legends and songs current among the Savoyards of plain and mountain, and to record their customs and usages. The life of this hardy race as pictured by her is one full of romantic features, and there would almost seem to be a direct relation here between man and nature. The volume is very rich in illustration, there being some fifty coloured plates on dark brown mounts; all are the work of the author, and include, besides numerous drawings of peasants in their costumes and the ornaments and articles worn or used by them, a number of landscapes eloquently witnessing to the picturesque scenery of the region.

*The Practice of Water-Colour Painting.* By A. L. BALDREY. (London: Macmillan and Co.) 12s.—This volume gives an exposition of the method in water colours practised by nearly twenty living artists whose names are familiar to visitors to modern exhibitions, together with the colours favoured by them for attaining their effects. It is handsomely illustrated by reproductions in colour of nearly forty well-chosen pictures by the painters with whom it deals. The list of these includes several members of the Old Water Colour Society, and such distinguished artists as Mr. Frank Brangwyn and Sir Alfred East. Mr. Baldrey has prefaced his work with a valuable account of the

development of water-colour painting in England, and has appended instructive chapters on "Sketching out of Doors" and "Tempera as an Alternative." It is not easy for an artist to communicate anything so inextricably a part of himself as the procedure by which he reaches an artistic effect quite personal to himself, but what it has been possible to communicate for the benefit of fellow-students has, through the skilful drawing-out of Mr. Baldrey, been communicated in this book.

*The Life of James McNeill Whistler.* By E. R. and J. PENNELL. New and revised edition. (London: William Heinemann.) 12s. 6d. net.—Mr. and Mrs. Pennell's "authorised" Life of Whistler has proved to be one of the most successful works in this class of literature that have appeared in recent years. Shortly after it was first published in two volumes three years ago (when it was noticed at some length in these pages) a second edition was called for, and in the following year two further editions were issued. In the interval so much new material has come into the hands of the authors that they decided on a revision of the entire work. Hence, as the result of this revision, which has been extended to the illustrations, the publisher has some justification in putting the volume forth as not a mere reprint but as a substantially new work. Amongst the new matter introduced several pages are concerned with the relations existing between Whistler and the two brothers, Walter and Harry Greaves, who taught him to row and were taught by him to paint. It will be remembered that early this year an exhibition of paintings and etchings by one of these brothers attracted considerable public notice, largely of course because of this association with Whistler, but especially because of certain statements made in the catalogue of the exhibition which proved to be erroneous. One of these statements was that *before* they knew Whistler the brothers were painting "Pictures of the Thames and Cremorne Gardens, both day and night effects"—themes which, as we all know, were dear to Whistler's heart. Such an assertion, as well as another having the same implication, is of course quite incompatible with the express admission that Whistler "taught us to paint," and it is a pity it was ever made, though we think the author of it should be acquitted of any intention to mislead. We cannot touch upon other changes and additions made in the narrative of this remarkable Life: it must suffice to say that in its present form and with the new illustrations, some

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of which present to us works which are unfamiliar to us, its popularity will be greatly increased.

*Art and Nature.* Sonnets by F. P. OSMASTON. (London: Elkin Mathews.) 5s. 6d. net.—The illustrations to these original sonnets ring true in sentiment, and in style betray one who is familiar with the best influences. Their originality is coupled with a feeling welcomingly reminiscent of illustration in the sixties. The method varies, and is not always so happy as in *The Song of the Nightingale*. The book is, in the best sense, picturesquely bound.

*Penmanship of the XVIth, XVIIth, and XVIIIth Centuries.* A series of typical examples selected by LEWIS F. DAY. With notes by PERCY J. SMITH. (London: B. T. Batsford.) 18s. net.—The scope and purpose of this volume are sufficiently explained in a note by Miss Day prefixed to it, in which she says that while going through an important collection of writing-books of the sixteenth, seventeenth, and eighteenth centuries then in the possession of Mr. Batsford, it occurred to her father that here was a very mine of suggestions for the inspiration of writers, illuminators, architects, engravers, and other art workers who have to use lettering. She goes on to explain that for the purpose of this volume some hundreds of other old writing-books were explored for choice specimens. The result is a collection of examples which cannot fail to excite the admiration of any one who is susceptible to the charm of beautiful penmanship. Including a few "flourishes" without lettering here are in all one hundred and twelve specimens, culled from the writing-books of nearly every country in Europe; some, especially the Roman script, being quite unadorned by flourishes, while others present an extraordinary labyrinth of them, a notable example being one extracted from "The Pen's Transcendency" of our own famous Cocker.

*The Flower of Gloster.* By E. TEMPLE THURSTON, illustrated by W. R. DAKIN. (London: Williams and Norgate.) 7s. 6d. net.—"The Flower of Gloster" is one of those books which fall into the category of what might be described as guide-books of the arm-chair traveller. Written in Mr. Thurston's usual attractive style, it takes the reader on a voyage of discovery in the barge "Flower of Gloster," for a lazily meandering trip over more or less deserted and picturesque canals from Oxford through Cropredy, over the Stratford-on-Avon canal, past Fladbury to Tewkesbury, and through the Golden Valley to Inglesham. In Eynsham Harry, the guide, philosopher, and friend of his voyage, Mr. Thurston introduces his readers to

a quaint "hedgerow philosopher" whose shrewd observations and human and humorous sympathies proclaim him to be very far removed from the popular conception of the "bargee." One only regrets that the voyage was not much longer and that in consequence the author's account of it ends all too soon. Mr. Dakin's little illustrations in the text are not very good, especially as far as reproduction is concerned, but the colour plates, of which there are six, are quite pleasing.

*The Lady of the Decoration.* With illustrations in colour by WAKANA UTIGAWA. (London: Hodder and Stoughton.) 6s. net.—These brightly written letters, supposed to be penned by an American lady in Japan, are, in this new edition, appropriately illustrated by a young Japanese artist lately resident in London. Miss Utigawa has drawn some charming little figures resplendent in robes of many colours illustrating sundry episodes and courtesies of Japanese life. The simple but dainty arrangement of the title-page is worthy of especial commendation.

*The Romance of the Rhine.* By CHARLES MARRIOTT. (London: Methuen and Co.) 10s. 6d. net.—*Little Cities of Italy.* By ANDRÉ MAUREL, translated by HELEN GERARD. (London: G. P. Putnam's Sons.) 9s.—There is perhaps no other river that possesses such a wealth of historical and artistic associations as the great waterway of which Mr. Marriott tells the story in his interesting book. As he did in his "Spanish Holiday," he recounts the experiences and impressions of trips he took with a friend, and makes this the opportunity of giving a great deal of information about the great river up which he travelled. There are sixteen colour reproductions of water-colours by M. W. H. Y. Titcomb, which have a freshness that is pleasing, though one hardly feels that he has quite caught the spirit of the subject.

The "Little Cities of Italy" is a series of admirable essays, translated from the French of André Maurel in which he discusses the history, political, artistic, literary and sociological, of sixteen towns of Tuscany and Venetia. These studies form a very interesting book, the value of which is increased by the inclusion of sixteen reproductions of excellent photographs by Alinari.

*The School for Scandal.* Illustrated by HUGH THOMSON. (London: Hodder and Stoughton.) 15s. net.—Of all the delightful subjects to illustrate perhaps "The School for Scandal" is the most so; but the illustrator must have a fascinating touch. He must not be *banal*. With Mr. Hugh Thomson the subject is in safe hands—some would say in the only hands that can do it justice.



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The eighteenth-century world is Mr. Thomson's. His style has never been better adjusted than in this instance to his matter. This is one of the most attractive volumes that have passed through our hands at a time when there has been no poverty of attractive publications.

*Le Morte D'Arthur.* By SIR THOMAS MALORY, Kt. Illustrated by W. RUSSELL FLINT. Vol. III. (London: Published for the Medici Society, Ltd., by P. Lee Warner.) £10 10s. the set of four vols.—As Mr. Russell Flint has proceeded with these volumes they have surpassed each other in the success of the illustrations. Whilst the style is uniform throughout, the exalted subject has not been without its effect upon the spirit of the artist's work. At first inclined to take things a little too lightly, a little too much in the spirit of popular journalism, Mr. Flint seems to have learnt some reserve and to have shed a superficial cleverness, which we had always understood was one thing that could not be shed. In consequence we get in this volume intendment of feeling, sobriety of pattern, decorative strength and the economical management of colour, which succeed in giving characteristic interpretation to the rich and ancient theme in hand. The arts of colour reproduction are at their highest in this work. The artist is fortunate in his publishers, the publishers in their artist.

*King Arthur's Knights.* By WALTER CRANE. (London T. C. and E. C. Jack.) 7s. 6d. net.—In this book the tales of King Arthur's knights are retold for boys and girls by Mr. Henry Gilbert with sixteen illustrations in colour by Mr. Walter Crane. The characteristic note of all Mr. Crane's illustrations is the responsive style of one who does not take up subjects with which he is not in sympathy. Of course Mr. Crane is always at his best in the field of his reputation—decoration; his success diminishing to the extent to which, in any picture, he forsakes it in the direction of realism. The pleasantness of the colours and the artistic simplicity in presenting the incidents of the story make this volume one which must be recommended warmly to those who want a book for children which will delight while it instructs.

*The Compleat Angler.* By ISAAC WALTON. With illustrations in colour by JAMES THORPE. (London: Hodder and Stoughton.) 15s. net.—The artist here has caught the spirit of the text, and has made an illustrated volume of variety and vivacity. Some of the landscape drawing is most attractive, and Mr. Thorpe is an accomplished figure draughtsman. The colour plates, of which there are some

twenty-five, are mounted upon green paper, the title-pages, &c., are well decorated, the type and setting are most carefully chosen, and the book is substantially and pleasantly bound.

*The Life of Nelson.* By ROBERT SOUTHEY. With an introduction by JOHN MASEFIELD and designs by FRANK BRANGWYN, A.R.A. (London: Gibbings and Co.) 7s. 6d. net.—Seven of the eight coloured plates illustrating this reprint of Southey's "Life of Nelson" are reproductions of characteristic paintings by Mr. Brangwyn, whose virile art has rarely been exercised more effectively than when depicting the life of the mariner, and he has also made a number of designs in black and white for chapter headings, &c., which impress one by their powerful draughtsmanship, one of the best being that which is reproduced as an end-paper.

*Stories from Hans Andersen.* Illustrated by EDMUND DULAC. (London: Hodder and Stoughton.) 15s. net.—*Siegfried and The Twilight of the Gods.* Illustrated by ARTHUR RACKHAM. (London: William Heinemann.) 15s. net.—Mr. Edmund Dulac's "Hans Andersen" entitles him to popularity and to critical appreciation too. He has a perfect art in combining line and colour, so that the line-work does not come into conflict with the colour, which is sometimes the fault of Mr. Rackham's work in a similar field. The latter often shades too much with the pen at the expense of his colour and the pleasure to be derived from it. We had occasion to note the illustrations for the book of "Siegfried and The Twilight of the Gods" upon their exhibition at the Leicester Gallery. Mr. Rackham's imagination is of a high order, thus he is enabled to take up difficult themes and interpret them with success.

*Songs and Lyrics of Robert Burns.* Illustrated by W. RUSSELL FLINT and R. PURVES FLINT. (London: P. Lee Warner) 10s. 6d. net.—Mr. Russell Flint and Mr. R. Purves Flint have provided for this book some very dainty landscapes in colour, which are attractively arranged, making a book that deserves recommendation to every verselover. The Lyrics are selected and edited by Mr. William Macdonald.

*David Copperfield.* By CHARLES DICKENS, illustrated in colour by FRANK REYNOLDS, R.I. (London: Hodder and Stoughton.) 15s. net.—The true Dickens illustrator is certainly born, not made. We have seen no interpretation put upon the great writer's work so successful in spirit as Mr. Reynolds's. Dickens has always been most unkindly treated by his illustrators. They make the world of Dickens ugly. Mr. Reynolds contradicts

them. There is present to his mind what must so often have been present to Dickens's own, the relationship of humour and beauty, as well as of humour and ugliness. There is some psychology too in Mr. Reynolds's drawing—*Uriah Heep* (p. 369) for instance. Was there charm in Dickens's writings? Mr. Reynolds thinks so, as every one will see who turns to his illustration *I fall into Captivity* (p. 254). Everything can be said for the general get-up of this interesting volume.

*Christmas Carol.* By CHARLES DICKENS. With illustrations by A. C. MICHAEL. (London: Hodder and Stoughton.) 6s. net.—Mr. A. C. Michael contributes the colour illustrations; smaller pen-drawings are contributed by Mr. A. J. Gough. Traditional lines have been followed, but mere caricature avoided.

*The Natural History and Antiquities of Selbourne.* Illustrated in colour by GEORGE EDWARD COLLINS, R.B.A. (London: Macmillan and Co.) 10s. 6d. net.—With the advent of the illustrated books of Christmas every year we have to insist on the observance of an important point—the difference between a landscape to be looked at in a book and one to be observed at an altogether different distance on the wall. Mr. Collins has borne this in mind; a discreet and not laboured insistence upon outline, and no too reckless indulgence in “atmospheric effects” are, we think, the secrets of his success as an illustrator. Tastefully bound and carefully printed, this is a book to be pressed upon the attention of people interested in “Selbourne.”

*The Sensitive Plant.* Illustrations by CHARLES ROBINSON. (London: Heinemann.) 15s. net.—The inside cover design of this book in style reflects Beardsley of *The Savoy*. The design on the next page, without owing anything to him for character, does not neglect his convention, and we could wish it could have been run throughout the book—as it reappears on page 81. A convention never surpassed for the printed page, it is not by any means exhausted, and it seldom enough falls into such good hands as those of Mr. Robinson, who is a sound draughtsman and scholarly designer. This book in white vellum with gold design and supplements in colour in addition to page designs by the artist is sumptuous in effect. It contains, we may add, an introduction from the pen of Mr. Edmund Gosse.

The more important illustrated gift-books of the present season which have reached us in time for review in this number have been separately noticed above, but there remain a few others which call for briefer notice here. One is a new story by Mrs.

Hodgson Burnett under the title of *The Secret Garden* (Heinemann, 6s.), which we commend to the notice of parents not only because of its beautifully clear type and excellent illustrations in colour by Mr. Charles Robinson, but because as a piece of literature it is thoroughly wholesome in tone as well as entertaining. Messrs. Hodder and Stoughton have enlisted the services of nearly a dozen artists for the illustration of Francis Turner Palgrave's universally popular *Golden Treasury of the Best Songs and Lyrical Poems in the English Language* (6s. net.) The illustrations are all in colour, and the edition is well got up as regards typography and binding. From Messrs. Black we have an attractive edition of *Grimm's Fairy Tales* (6s.), with illustrations in colour by Charles Folkard, and from Messrs. Macmillan a reprint of *The Ingoldsby Legends* (5s. net), with sixteen coloured illustrations by H. G. Theaker, who while he shows a more disciplined hand than Mr. Folkard, also betrays like this artist the influence of Mr. Rackham. Messrs. Bell have added to their popular “Queen's Treasures” series (2s. 6d. net per vol.) a reprint of Charlotte Brontë's *Jane Eyre*, to which Mr. Clement Shorter has written an introduction, and Miss Wheelhouse, who has illustrated other volumes in the same series, has contributed a pictorial commentary.

We must not omit to mention here two books of Irish tales recently issued by Messrs. Maunsell and Co., of Dublin. One is *The Killartan Wonder Book* (3s. 6d. net), containing a number of stories as told to Lady Gregory by Irish peasants, and written down by her almost verbatim; the other is a volume of *Celtic Wonder-Tales* (3s. 6d. net), retold by Ella Young in her own phraseology. Both are books from which the student of folk-lore may derive interest. Lady Gregory's book contains a number of illustrations in colour by Margaret Gregory, which in their quaintness make an appropriate accompaniment to the letterpress. The other volume is illustrated in colour by Maud Gonne, who also contributes some black-and-white decorations to the book, the Celtic character being pronounced.

We have received some samples of a new kind of hook for hanging pictures, &c., which appears to us to be an improvement on the kind usually employed for fastening to walls. It is called the X-hook, and is attached to the wall by means of fine but strong steel pins pressed or driven into the wall in a downward direction, the pins being easily removed by means of a knob with a milled edge without damaging the wall.

## *The Lay Figure*

### THE LAY FIGURE: ON IMPRESSIONISM AND EXPRESSIONISM.

"WHAT a curious tendency there is just now among artists to gather together into cliques and to form themselves into small groups," said the Art Critic. "There seems to be at the present time no community of interests among them; art is subdivided into a number of factions all apparently antagonistic one to the other— Why is this?"

"Because I imagine there is a growing desire in the art world for progress and development," replied the Young Painter. "Each group is pledged to do something for the advancement of art, and to rescue it from the state of somnolence in which it has already lingered too long."

"That sounds all right," laughed the Critic; "but it seems to me that these groups would do much more to promote progress if they would agree upon some common action which would be to the advantage of art as a whole. Each one, as far as I can see, is chiefly anxious to prove that all the rest are wrong, and to assert the special superiority of the creed it professes over every other existing belief. That keeps things in a state of turmoil, but it does not make them move."

"But there must be restlessness before any movement can begin," broke in the Man with the Red Tie. "This turmoil, which you seem to resent, is a sign that the old conventions are passing away and being replaced by better and nobler ideas of artistic purpose."

"I hope it may be so," sighed the Critic: "but at present I see no sign of any clearing of the way. It seems rather to be becoming more obstructed by vague uncertainties and useless extravagances."

"No! no!" cried the Young Painter. "You must admit that there have been evolved lately some really important activities which make for real advance. Look at the wonderful originality of the impressionist movement, for example, and at the significance of that even greater movement, post-impressionism, which has arisen out of it."

"Well, let us discuss those two, by all means," returned the Critic, "they are characteristic enough. Impressionism and expressionism, what have they done for the advancement of art?"

"They have introduced into the art world a new sentiment and a new intention, an entirely novel phase of effort and a fresh view of artistic responsibility," asserted the Young Painter. "They have acted as antidotes to the plague of sickly prettiness which was destroying the vitality of the work of

our modern artists, and they have stimulated the intelligence of the workers helpfully and hopefully."

"There you have it plainly put," laughed the Man with the Red Tie. "What do you say?"

"Have they done so?" asked the Critic. "What has either of them brought us that we had not before? Impressionism, what is it? The record of an optical impression, of something seen rapidly, superficially perhaps, and recorded hastily. And what is expressionism? The pictorial representation, I take it, of the artist's mental intention rather than of his visual impression. One deals with the surface of things, the other with what is below the surface. But both ways of approaching nature have been practised ever since art began: where is the advance?"

"In the purer and more logical attitude which the artist has adopted towards his work," replied the Young Painter. "He has eliminated superfluities and his dominating purpose stands out clearly and forcefully."

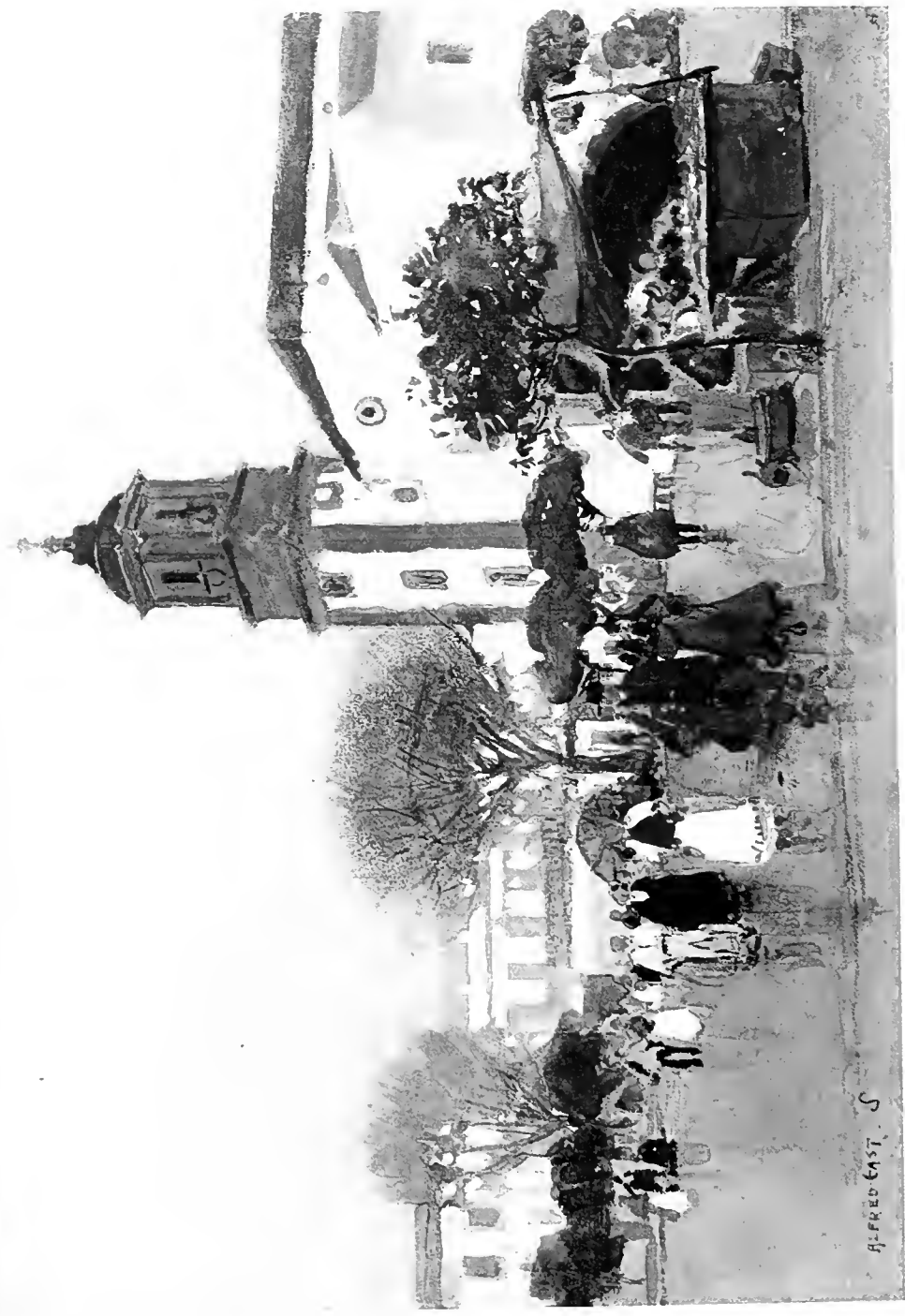
"He has eliminated superfluities, indeed," assented the Critic, "and in so doing he has eliminated much that is essential in art. He has taken up the position that beauty is a matter of no account either in subject-matter or in method of presentation, and that ugliness of matter and manner is on the other hand rather commendable than otherwise. What you call his dominating purpose is to present ugly things in an ugly way, to drag art down to the expression of repulsive ideas, not to raise it to its greater heights."

"Would you deny that there is any place for ugliness in art?" asked the Young Painter.

"Of course I would not," returned the Critic, "but I do say that it can be treated in such a way that it becomes beautiful. Look at the work of the true expressionists—men like Charles Keene, Daumier, or Phil May—is that wanting in beauty? Look at the work of those supreme impressionists, the Japanese; is not that exquisite? Yet artists like these carry out the highest principles of the creed in which you profess to believe and eliminate nothing that is helpful in the pursuit of beauty. Let the emotion of the impressionist be stimulated by the beautiful aspects of nature, let the intelligence of the expressionist be stirred by the significance, the subtlety, and the truth of the character that he desires to depict—then you will have progress in art, and progress that will be irresistible. At present, I think, we are moving backwards."

THE LAY FIGURE.





H. FREDERICK. S.



## *Sir Alfred East's Water-Colours*

THE WATER-COLOURS OF SIR ALFRED EAST. BY CHARLES MARRIOTT.

"Your attitude towards nature should be respectful, but at the same time confident." These, the opening words of Sir Alfred East's book on *Landscape Painting*, were strongly recalled to my mind when I first saw him at work in a studio at St. Ives, Cornwall. The picture, painted in the out-of-doors and brought to St. Ives for final revision, was a winter light untroubled by the fogs of London, though true to nature in essentials, and therefore respectful, seemed to exist for him less as a subject and in nature than as a theme to support and express a conception of his own. Relations that were accidental in nature seemed to have a purpose in the picture, as if the artist had disengaged the inner meaning of the scene: discovered the essential rhythm under the surface of appearances. It was a single statement and not a collection of parts. I felt that he could have abolished a tree and put one in as one might alter the position of a flower in a garland without materially affecting its character as a garland, though the design would be improved. As he worked he talked—about music,

I think—and his hand moved from one part of the picture to another so that the suggestion of arranging flowers was complete.

That impression of Sir Alfred at work is consistent with the impression that it is now my good fortune to renew at frequent intervals in the Academy, at the R.B.A., and from the water-colours that are reproduced in these pages. If I had to sum up in a single word the characteristics of Sir Alfred's art in their immediate effect upon the observer, I should use the word "Improvisation."

That, for the immediate effect and what is implied in it, is admirably expressed in the artist's own words: "Nature expresses life with a curious and interesting sense of directness. Although we know there are millions of years behind her simplest development, yet the result is one of apparent ease, a spontaneous and direct effort."

One has only to look at the drawings here reproduced to recognise that though many years of observation and labour have gone to the development of the power to make them, they are not in themselves produced by observation and labour. To paraphrase the words of the artist, in them he has expressed nature with a curious and interesting sense of directness. "This," he seems to say, "is

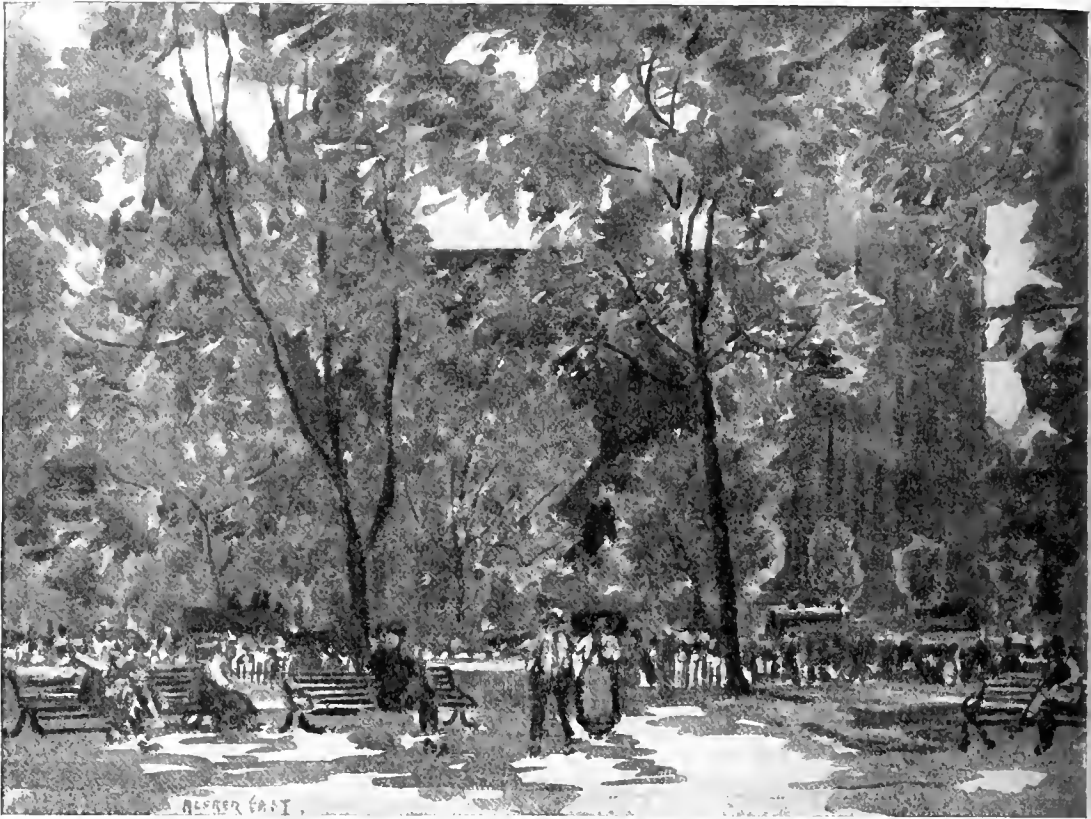


ST. JACQUES, DIEPPE"

LIV. No. 226.—JANUARY 1912

BY SIR ALFRED EAST

## Sir Alfred East's Water-Colours



"WESTMINSTER"

BY SIR ALFRED EAST

what I feel about that," whether it be the coming up of white walls in grey weather at Algeciras, the lash of rain and stoop of trees on *A Stormy Evening*, or the opal of *Evening Glow, Venice*. Each of these drawings is a summary of essentials expressed with force and brevity.

This immediate response to the impression of the moment, this effect of improvisation, is characteristic of all Sir Alfred's work in painting and etching, but it is most evident in his water-colours. Whether he finds the medium more immediately responsive than oil paint to his temperament I cannot say; but, though he does not exhibit with either of the societies, he has made a special reputation by his water-colours both here and on the Continent. He is an Hon. Member of the Royal Society of Water-Colour Painters of Belgium, and a Member of the Society of Water-Colour Painters of France. His drawing of *The Storm* hangs in the Luxembourg Museum in Paris, and he is also represented in water-colour in the Belgian National Gallery. His *New Neighbourhood*, exhibited here in the Royal Institute, received a gold medal in Paris in 1889, and special exhibitions of his water-colours have been held at

Vienna, Dresden, and The Hague. His place in the general history of the art being thus assured, what are the particular qualities that make his work in water colour noteworthy?

First, his intense appreciation of the character and possibilities of the medium. He never uses it as a mere alternative or strains it beyond its proper function. In this he is as idiomatic as Corot or Cotman or De Wint. Like them he recognises that it is by its nature adapted to broad and swift statements rather than minute insistence on topographical details. But he does not, therefore, condemn it to slightness. Indeed, as drawings like *Lee Manor Lane* and *St. Jacques, Dieppe* indicate, he resembles Cotman and De Wint in being able to achieve weight and depth by the logical placing of a few tones. He has the courage of sympathy and understanding. He brings to the medium the same attitude, respectful but at the same time confident, that he brings to nature; respecting its temperament, but confident in his power over its resources. In his hands it is less a servant than a familiar spirit. When force is his aim he will make a drawing that will "carry" among oil paintings—and this without





MURDER CASE.



A STORMY EVENING. BY ALFRED EAST. PUBLISHED BY SUI. ALFRED EAST. P. R. B. A.



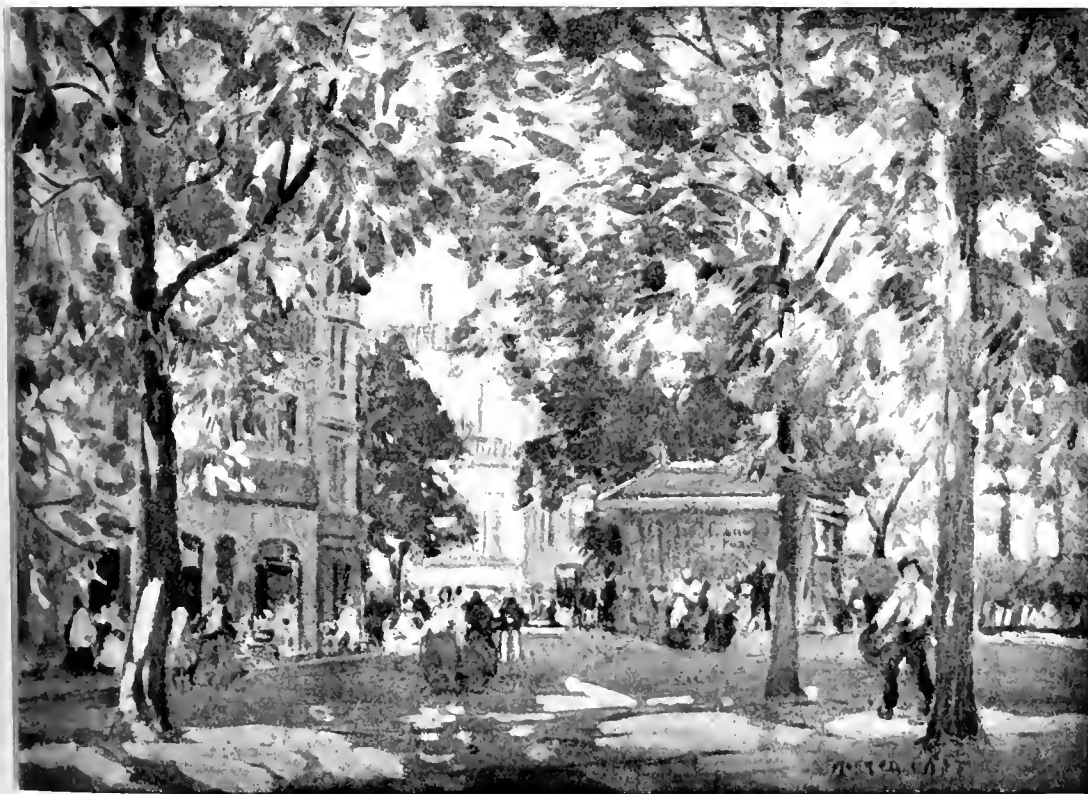
## *Sir Alfred East's Water-Colours*

busing the slighter stuff or making it, so to speak, ring hoarsely. On the other hand, as in some of his Japanese and Venetian drawings, he can handle it with a delicacy that recalls Turner. But whether he aims at force or delicacy, he never ignores the fluency and transparency which are the special qualities of the medium. Whatever he does with it is done within the range of its temperament. When he uses body colour, as in *The Cathedral Church, Algeciras*, he does so frankly, as with an extended resource that it would be foolish to neglect. And though he generally works from the beginning with the brush without preliminary pencilling, I have seen drawings of his in which a charcoal outline is allowed to take part to produce a special quality. Nor, though he paints as a rule directly, does he disdain to wash down if washing down is the obvious way to produce the desired effect. What has been said about his art in general applies with particular point to his water-colours; he makes it his object to simplify the technical processes of painting.

It is in his intense appreciation of the character of the medium, loyal regard for its limitations, and fearless use of its full resources that Sir Alfred may

be said to be in the central tradition of English water-colour painting. For this alone he deserves a special record in the history of the art. One has only to glance round a modern water-colour exhibition to see that, leaving out all other considerations, the legitimate use of water-colour is the exception rather than the rule. As pictures the drawings may be all very well; as water-colours they sin against the medium by omission or commission. They ignore its fluency and transparency or bully it into a sulky solidity. Too often it seems to be regarded as a mere substitute for oil paint or dry chalks. On the one hand, its limitations are violated, as if one set a delicate woman to carry coals; on the other, its resources are neglected, as if one put a racehorse to the plough. Between brutality and timidity the remnant of sympathetic workers is indeed small. It is as if the reasons for which the medium was first adopted were forgotten. In the hands of a few men like Sir Alfred East the tradition has always been kept pure; but, speaking generally, the best modern work is in the nature of a revival.

But while observing the tradition, in so far as the proper use of water-colour is concerned, Sir



AIX-LES-BAINS"

BY SIR ALFRED EAST

## *Sir Alfred East's Water-Colours*

Alfred is very far from cultivating only negative virtues. He will have none of recipes or formulas. As Mr. A. L. Baldry says of him in his recent book on "The Practice of Water-Colour Painting": "Not many artists keep so consistently in view a particular aim, or work out so logically a definite theory of artistic practice, and fewer still succeed so completely in preventing a pervading intention from degenerating into an inflexible convention." He applies to the problem of the moment the means best adapted to the end he wishes to secure, careful only that the particular medium he employs shall not be abused in the process. Except that his attitude to nature is loving rather than hostile, he might be compared to a skilled fencer meeting the thrust or parry of an opponent with an immediate reply. Comparison between even the few drawings here reproduced shows that no "move" of nature is out of his range in water-colour: gloom, serenity, sparkle, glow, veiling or clearness, the massing of trees or the airy stretch of distance.

Truth rather than accuracy is the duty of the artist he recognises to nature. His drawings might be called "Improvisation on themes of

nature in terms of water-colour." The selection of essentials, the "fundamental brain-work," Rossetti called it, is all done before the brush touches the paper—for it is worth repeating that Sir Alfred works directly with the brush and pair as far as possible at full strength right away. That of course, is only possible to an artist who has made up his mind what he wants to do. Each of his drawings starts from a definite conception of the subject, and is not a series of detached observations somehow arranged to make a picture. Having "seen" the subject, he lets himself go for better or worse, and that the result should be "better" depends less on the deliberate observation of the moment than on the sum of knowledge acquired in the past.

No living artist better illustrates than Sir Alfred the difference between artistic observation and artistic vision. The essential character of the first is that it is deliberate, and its purpose is, or should be, the "study." The distinction between the study and the picture, which Western artists are inclined to ignore, was well expressed by a Japanese art student. "English artist make study," and made a fine, careless gesture in the air; "Engli



"EDGE OF LAKE, BOURGET"

BY SIR ALFRED EAST



"EVENING GLOW, VENICE." 1861.  
GIVEN BY SIR ALFRED EAST, A.R.A., P.R.B.A.



## Sir Alfred East's Water-Colours



"A GREY MORNING"

BY SIR ALFRED EAST

artist make picture," and he went through the movements of plodding industry. "Japanese artist make study"; with intense concentration he copied an imaginary object before him: "Japanese artist make picture," and he repeated the fine, careless gesture which, in his opinion, the English artist too often reserves for the study. This is a mistake Sir Alfred never makes: to the study he brings patient observation, while in the picture he relies on vision and the direct statement of what he sees.

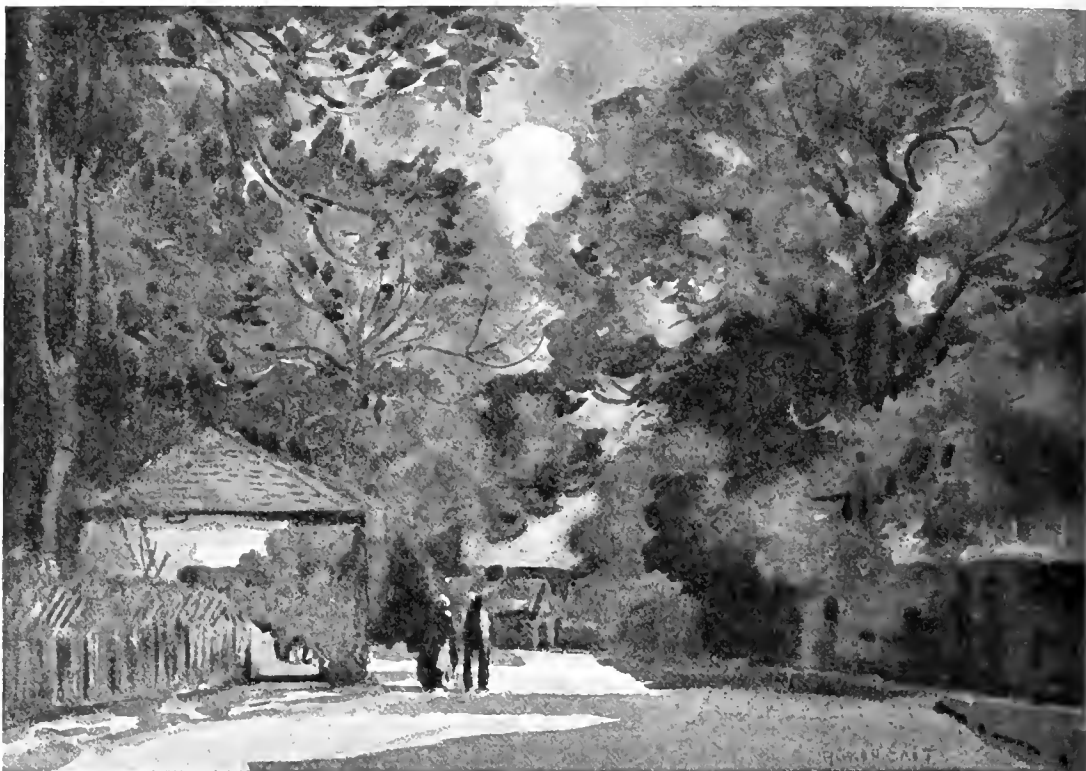
It has been said that all Sir Alfred's pictures are solutions of some problem of decoration. That, in a sense, is true, but the decorative intention is never at the cost of feeling. The moods, not less than the forms of nature, are expressed in his drawings. He culls trees as another man might cull flowers, and flings them together into a graceful pattern, but the pattern has always an emotional significance. And not only the pattern, but the colour. To quote his own words: "The *raison d'être* of painting, in contradistinction to the other arts, is the expression of colour, or rather the expression of colour allied with form." In looking at one of his drawings you feel that the colour is not only true in relation to nature and harmonious in

relation to the general scheme, but that it has an emotional meaning of its own, determined not by the associations of an arbitrary "symbolism" which must be explained before the meaning is understood, but by the essential character of colour itself. In this direction Sir Alfred's art is always progressing; you feel that, working on a basis of proved experience, he is on the edge of further discoveries; that he will presently reduce to principles what are as yet hardly more than vague speculations about that fascinating subject, the emotional language of colour.

Not only the outward appearance of nature, then, but her inner meaning is expressed in his drawings and always in a form that gives delight to the eye. But there is something more. To a remarkable degree these drawings express the personality of the artist. The phrase has come to be associated with so much that is undesirable, affected, and pretentious in art that it is necessary to consider what it really means. Like many other sayings about art, it contains a paradox. The expression of personality is the highest function of the artist; it is the last thing he can or should try to do deliberately. The very act of trying implies that something is kept in reserve,



## *Sir Alfred East's Water-Colours*



"LEE MANOR LANE"

BY SIR ALFRED EAST

and complete self-expression is only possible in complete self-surrender to the business of the moment. In art no less than in life a man must lose himself to find himself. Now in looking at the drawings of Sir Alfred East it is evident that he has thought about nothing but the emotion of the moment. So far as any ulterior motive is concerned they are as unselfconscious as growing flowers. There is no personal "axe to grind," no theory to prove, no prejudice to advertise. The subject conceived, the whole man responds to it with no other thought than to express his emotion with the simplest and most direct means at his command, and the result is as autographic as a signature.

The temperament revealed in these drawings is essentially lyrical. Whether the theme be grave or gay, simple or elaborate, the emotion conveyed is that of joy in the beauty of the world. It is this as much as anything that gives to the drawings their character of improvisation; they are like songs. Indeed, in looking at them you are constantly reminded of music, and though Sir Alfred is too good an artist to attempt in one art the function of another, his work shares with music the power of expressing what cannot be

expressed in words. It is as far as painting could be from descriptive reporting. Any information about facts conveyed is by the way, as, if a man tells you simply and directly what he feels, you have a clear and true idea of what made him feel it. The subject is implied in the emotion. Looking over the drawings reproduced here, and remembering others by the same artist, one is astonished at his width of sympathy and range of mood. No country is "foreign" to him; wherever he goes he seems to feel the characteristic atmosphere to get, as he says, "the smell of the country." There seems to be no shade of feeling that he cannot express in water-colour. For that is the point that one always comes back to; his command of all the resources of the medium. Using water-colour always according to its temperament, he has nevertheless extended its range and deepened its power. His drawings are not merely executed in water-colour, they are conceived in terms of water-colour and carried out with a simplicity and preciseness and purity of idiom that suggest a man speaking his native language. CHARLES MARRIOTT.

Mr. Arthur George Bell has been elected member of the Royal Institute of Painters in Water Colour

## Charles Cottet's Breton Pictures

CHARLES COTTET, PAINTER  
OF BRETON LIFE AND  
SCENES. BY ACHILLE  
SEGARD.

WITH chestnut hair and beard, dark eyes, very marked features, in figure of medium size with active gesture and movements despite his big houlders, Charles Cottet is now forty years of age. He is in the full tide of his strength and talent, and the collective exhibition held some few months ago (July 1911) in the Georges Petit galleries afforded a magnificent and most valuable opportunity of forming a just appreciation of his work and of judging the essential characteristics of his art.

Four hundred paintings exhibited simultaneously, upwards of a hundred drawings or etchings, and ever and above this the thirty or so important pictures in the public galleries of France and abroad—here is the material on which to base our opinion of his talent. Few painters could make

so brave a show; few could submit to such a severe test of their art. From 1883 (the date of Cottet's *début*) to 1911 is a career of twenty-eight years; one had in the exhibition the entire work of this period, and at once one felt that here was a distinct personality. Seen in a wide and comprehensive glance, this *ensemble* gave an impression of force, of serenity, of grandeur, and of calm and puissant tranquillity, and the visitor was conscious of being in presence of an immense *œuvre* methodically conceived and constructed by a will, by an entity at once conscious of his ideal, steadfast in his purpose, sure of his resources and means of expression, and following in logical manner through the most diverse subjects and emotions the essentials of his being and the expression of certain deep and universal sentiments.

In any consideration of the work of Charles Cottet, it will be found that the first classification into which his work most readily falls is that based on the different ranges of colour with which the artist sets his palette. The most tender, the most



LA MESSE<sup>77</sup>

BY CHARLES COTTET

## Charles Cottet's Breton Pictures

seductive, those which are most akin to the experiments of the Impressionists, and which, in outward seeming at any rate, appear to be painted with greatest freshness of vision and of execution, are the studies which Cottet did in Constantinople in 1903. Strictly speaking, these have practically no subject: just a little bit of landscape, a little piece of the sea, a little sky, and there it is! But rendered in a range of most delicate blues and greens, of tender pinks and lilacs, they are delicious. Nevertheless, one cannot but regard them, despite their unquestionable charm, as otherwise than exercises in virtuosity. M. Cottet, one feels, has painted them as a relaxation for his eyes, to refresh his vision, and in executing them has given free licence to his lightness of touch: it may be also that he felt the need of a change from his Breton landscapes, in which he has for so long compelled himself to concentrate all his energies and to analyse his impressions in order to develop daily a new and ever-increasing profundity of significance in his work.

Venice also afforded him new themes in which to exhibit his masterly technique, and in these studies of his we find flamboyant harmonies of glorious reds swelling out tumultuously in a kind

of visual intoxication. But this again is merely the painter's relaxation.

What then is the essential trait in Charles Cottet's character which has made it impossible for him to find, save in a single province, the opportunity of expressing his artistic ideals to their fullest extent? It is, of course, his Breton pictures to which I refer. In these scenes of mourning and of humble fisher-folk's lives we find the note which gives to Cottet's work its unity, its stability, its accent of calm gravity, its powerful tranquillity, and its lasting force. In these works he reveals himself not merely as a great craftsman in paint but as the possessor of a tender and profoundly meditative soul.

Painted as they are in large masses of colour in a range of tones which harmonise with and explain each other, these pictures, some of which are of immense proportions, possess a sober and restrained beauty, are deeply imbued with sentiment, and are, moreover, of a pronouncedly decorative arrangement. The blacks, which in the hands of all great painters are never, strictly speaking, blacks at all, here play a soothing rôle and give an accent of undoubted individuality. They invest these great harmonies of the sky, the earth, and of humanity with an immense luminous



"LA PROCESSION"

BY CHARLES COTTET



"PÊCHEURS BRETONS DEBARQUANT DU GOEMON.  
FROM AN OIL PAINTING BY CHARLES COTTET.





"LE CABARET EN PLEIN VENT"

BY CHARLES COTTET

they have to their account, these low-built churches bending down as it might be to the earth before the winds, those livid effects of light, these women in their black mantles, and these primitive and obscure men of uncompromising conscience. Here he has found his true expression, and through these scenes he reveals himself.

Brittany would seem to be the land for which, as artist, Cottet was predestined, this country which he may not leave for more brilliant and happier scenes. He returns, de-

sonority: they strike a note of tragedy like the slow tolling of a funereal knell, and long drawn out and prolonged in the memory as the muffled note of a bell re-echoes at twilight over the surrounding landscape.

There is, however, no deadness in these pictures: indeed, it is these very blacks which vivify them. They form as it were the visual focus: they sound the dominant chord and gather up the other colours, made richer by contrast of the sky, the sea, the fields, the ruined edifices into a unity of expression and a unity of sentiment.

What a magnificent effect these blacks do give when handled by a fine colourist and when they play in the *ensemble* of the composition the leading *rôle* with which an essentially meditative spirit invests them!

I picture Charles Cottet arriving one day in Brittany, and I imagine him, still striving to give complete expression to his ideals, feeling, as he must have felt, a kind of silent, yet ardent, joy in the presence of these rugged landscapes, these sinister shores and treacherous bays whose names are reminiscent of the dead

parts again, comes back and settles there, and once more takes his departure, but ever and anon retraces his footsteps towards Brittany, gradually coming to realise that other lands can offer him nothing more than a perhaps valuable contrast, a necessary reaction to his mind, but that in Brittany and there alone, in the solitude and melancholy reverie into which his analytical faculties plunge him, can he succeed in sounding to their uttermost depths the eternal sorrows, the sombre sadness, and the essential emotions of nature and of mankind. Cottet's aim has been to place himself through his art in the



"MARCHÉ BRETON"

BY CHARLES COTTET

## Charles Cottet's Breton Pictures

most intimate relationship with the deep forces of nature and life as they may be studied in this country of Brittany and among these Breton folk.

Sorrow and Death may be regarded from a thousand different points of view. Toulouse Lautrec saw them from an aspect suitable to his nature and temperament, and found them in the music-halls and dancing-saloons of Paris. Cottet, on the other hand, has sought them according to his personality and temperament in Brittany, and has depicted these grim subjects in a very characteristic and, as far as this region is concerned, in a very definitive manner.

His aim has been to express only the essentials, and that too with a minimum of means, and this has largely contributed to the formation of his style. Constantly preoccupied with the fuller development of his naturally delicate and sensitive vision and of his dexterity of hand, the artist, in dealing with any great and lofty theme, has voluntarily and rigorously imposed upon himself the task of treating it always without the slightest semblance of virtuosity. Look at his series of

*Deuils*: his triptych *Au Pays de la Mer*; his *Messe Basse*; *Office du Soir*; *Deuil Marin*; *Feux de la St. Jean*; *Douleur*; *Veillée de Deuil*; or the series of *L'Enfant mort veillé par des Femmes*, and so many other works which may be found scattered over Europe in private collections or public galleries, and you will agree that it is impossible to conceive of such themes being expressed by more sober or restrained methods or in a more simple and unassuming manner.

The importance of the subjects Cottet has desired to depict makes it essential that he should eliminate all superfluous detail. To distract the attention by minutiae of costume or by superficial virtuosity of execution would have been directly counter to his aspirations, and would have led in a contrary direction to the goal which he bends all his energies towards reaching. So it is only in his studies—and how admirable they are!—that we may discover those picturesque qualities, that delicacy of vision, that happy spontaneity, that dash and sparkle of technique.

Once embarked upon a great subject—I speak



"MARCHÉ AUX PORCS EN BRETAGNE"

BY CHARLES COTTET





" BATEAUX EN BRETAGNE "   
 BY CHARLES COTTET

## Charles Cottet's Breton Pictures

here of the theme, not, of course, of the area of canvas—Cottet places a check upon himself and sacrifices everything to the idea, and he takes it as his rule of work to express only the essentials without a single unnecessary detail and with an ever-increasing dramatic intensity. Follow his work picture by picture, and you become conscious of an inner life of ever-growing significance and a masterly execution which is all the more remarkable in that it is ever more and more made subservient to the spiritual conception.

Years of analysis for the sake of a little synthesis—here is another phrase which sums up the artist's practice. Looking at the *Deuils*, his pictures of mourning, even the most careless-hearted find themselves compelled to reflect upon the real significance and deep seriousness of human life.

In these Breton pictures we find mirrored the true character and the profound philosophy of the artist. Deeply moved at the spectacle of the sorrows and miseries of humanity, himself in solitary and meditative mood, he expresses his thoughts upon the world and life by means of his art. By means of masses, lines, and colour he builds up his conceptions just as a Pascal in his *Pensées* expresses the hollowness of human effort, first by little phrases carefully thought out, revised and subjected to a process of close criticism—which may be likened to Cottet's studies—in order finally and at leisure little by little to compose a masterly page which shall shed new light and open new windows upon the vanity of human pleasures and joys.

So evidently are these qualities of slow meditation, of deep observation, of wide sympathy, and of severe, uncompromising technique the fundamental characteristics of Charles Cottet, that he has never succeeded in producing a really moving work save when he has sought to transcribe some eternal sentiment. Instance his Egyptian pictures. Certainly they are all exceedingly fine, and more than one master might be proud of having painted them; but incontestably the best among these paintings is the *Marchands d'Huile d'Assiout*.<sup>\*</sup> The longing for home, the calm, resigned sadness of these immobile

Arabs as herein depicted is very closely akin to the mute sorrows of the uncomplaining and simple folk that he has shown us in his Breton pictures. In dealing with such themes the real Cottet appears again.

For a similar reason Cottet's paintings of the nude, so little agreeable and so little seductive as they may be, are yet works of art of deep and lasting import. In painting the nude, as in painting a landscape, a thousand artists will see a thousand aspects of the reality. Painting the same model, Ernest Laurent would find his fancy captured by the delicious seductiveness of feminine grace, and would paint the luminous flesh of the woman as he would paint the tender petals of a rose; Gaston La Touche would show us all the brilliant beauty of the model in a decorative arabesque; Charles Cottet, if in his real mood, would pierce with the eye of his inner consciousness through the graceful envelope to search out the real character of the being, constrained by humble necessities of existence, delicate, ephemeral, menaced by age and final dissolution, feeling in all her frame sorrow



"JEUNE BRETONNE"

BY CHARLES COTTET

<sup>\*</sup> Reproduced in colour in "Representative Art of our Time," published by THE STUDIO in 1903.



"LA PROCESSION"

BY CHARLES COTTET

and the coming on of death. Apart, however, from these spiritual aspects, there are admirable qualities of execution in these nudes of Cottet's, even though they lack charm and seductiveness. The solidity, the impression of volume and weight, of resistance and elasticity in the flesh—how rare have such qualities become; and it is all the more strange to find that these are the attributes of Cottet's work in this genre when it is remembered that all his art is devoted to the expression of two ideas which lie deep in his soul and in the very fibres of his being, the thoughts of Sorrow and Death.

Cottet's work must be judged from a double standpoint. He must be considered not only as a magnificent painter but also as a moralist and a philosopher. Among contemporary painting his work falls into a special category of its own and is imbued with qualities of emotion, of thoughtfulness and able execution which make it worthy to take a place beside the productions of the Great Masters.

A. S.

At a meeting of the Royal Academy held at the beginning of last month, Mr. Andrew C. Gow, R.A., was elected to the office of Keeper in place of Mr. Crofts, deceased. Mr. Gow was born in 1848 and has been R.A. since 1891.

## THE TEACHING OF DESIGN AT THE PRAGUE ARTS AND CRAFTS SCHOOL. BY HEDWIG SCHANZER.

A GENERATION ago the methods of teaching in vogue at the principal art schools, almost everywhere, differed fundamentally from those now pursued in most of these institutions. Under the old system the student's training had the effect of making him a mere copyist, and no attempt was made to stimulate his inventive talent if he had any. The effect of such a system could only be to promote a certain kind of mechanical dexterity devoid of that vitality which constitutes the very essence of artistic expression.

The rejuvenation of traditional ornamentation had become an all-important question, and an effort had already been made to replace the fruitless copying of historical forms by the study of nature as the real source of all form and colour when at last this idea was taken up by the schools. The old system of drawing from the flat and the cast was abandoned, and modern methods of drawing from life were introduced.

The fundamental factors in this new mode of instruction are both the early and intimate study of

## The Prague Arts and Crafts School

nature, and the free exercise of the individualities of teacher and pupil. By studying the diversity of natural forms the sense of colour and the principles of construction are strongly developed. By certain exercises the pupil attains a quick perception and a wonderful facility of expression, a natural obedience of the hand to the mind, which must be by no means confused with the automatic dexterity fostered under the old system. It is indeed a much-disputed point whether rapidity as well as correctness of perception is essential to successful achievement, but it is clear that exercises which realise something like a union of hand and thought must foster the gift of invention, and keep fresh the fountain of imagination.

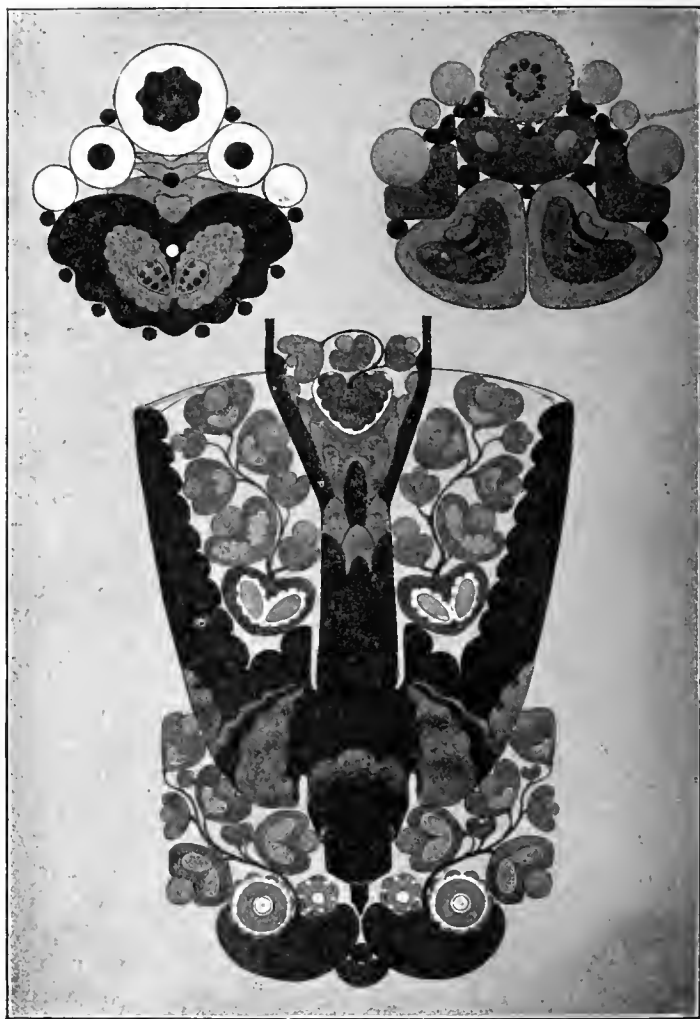
In the new method the spirit is everything, the form is nothing. Strictly speaking there is no method, or at least it is in the early stages of development. Every teacher is allowed to proceed by his own mode of instruction. Only the final aim is the same. The ways which lead to it are often essentially different, and the teacher is appreciated only by the success he attains.

A few examples of designing from plant forms—*Stylisierung*, as it is called in German schools—and how it is taught at the Prague Arts and Crafts School in the department of Professor Jan Beneš justify this point of view. The method which we shall endeavour to explain here is extremely clear in its application, and plain in its deduction: perhaps not entirely artistic in its scantiness of means, but highly artistic in its results.

Professor Beneš is no academician, but a practical artist and teacher who has evolved his own way of ornamentation by his intuitive ability to perceive the fine things that nature reveals to him, and by an instinctive understanding of the spirit of the age. He has found his own way of developing an ornament from plant form which accounts thoroughly for the new style: and he introduced it at the Prague Arts and Crafts School long before it had become officially countenanced. He is

at this moment exercising great influence on the national industries as the Inspector of the Czech textile schools in Bohemia and Moravia and under his guidance as artistic director the well-known Chamotte-manufacture in Rakonitz has developed from small beginnings till it is now an establishment of world-wide fame. Besides which a good many workshops carry out his designs. Of the greatest importance, however, is his activity as teacher in the Prague Arts and Crafts School, where he is training capable recruits for the modern art industry.

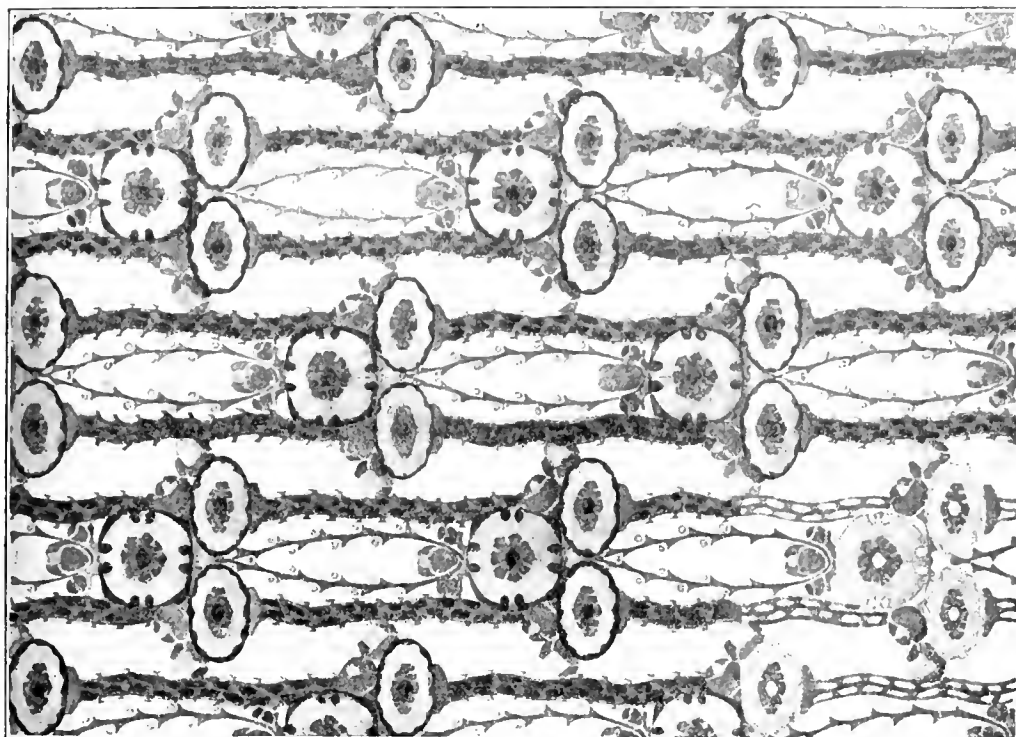
The designs which we illustrate here are for the most part taken from the school for female students and the evening courses. In the former, in addition to the ordinary girl students, "hospitants" also attend. The evening courses are



DESIGN FOR MAJOLICA (MIMOSA AND SWALLOW)

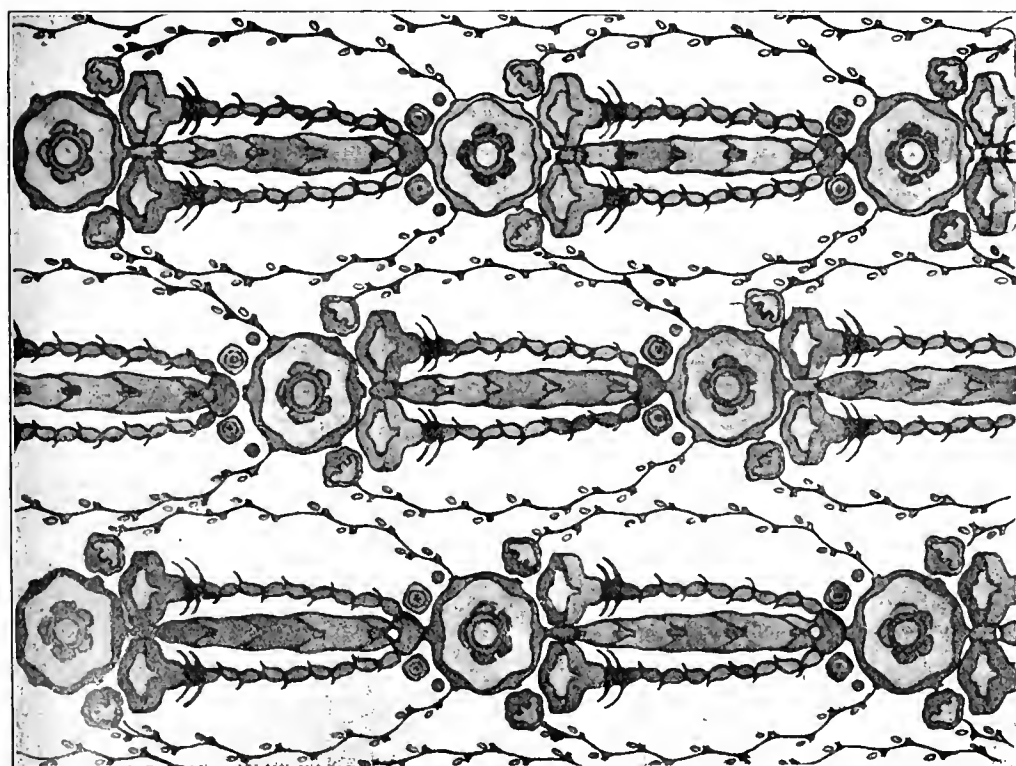
BY EMIL ŠEBESTA

*The Prague Arts and Crafts School*



DESIGN FOR TAPESTRY OR WALL-PAPER (COLTSFOOT)

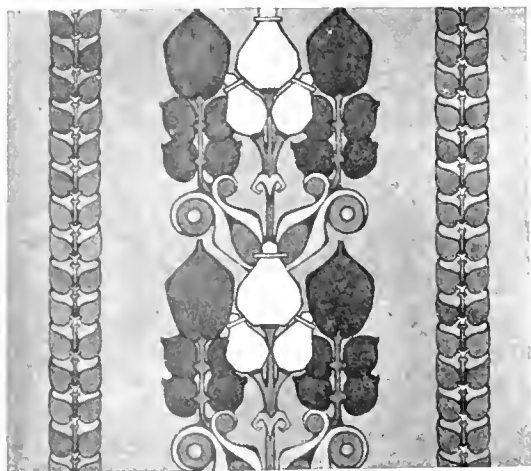
BY LUDMILA JÍRÁSKOVÁ



DESIGN FOR TAPESTRY OR WALL-PAPER (COLTSFOOT)

BY MARIE DUBOVSKÁ

## The Prague Arts and Crafts School



DESIGN FOR FRIEZE (WILD ROSE). BY VACLAV PREISS

intended for craftsmen who follow their various professions during the day. These are principally bookbinders, lithographers, locksmiths, house-painters and sign-writers: but architects, draughtsmen, and others also attend. Among them are not a few of the age of fifty and more who feel deeply interested in the new methods of drawing and painting.

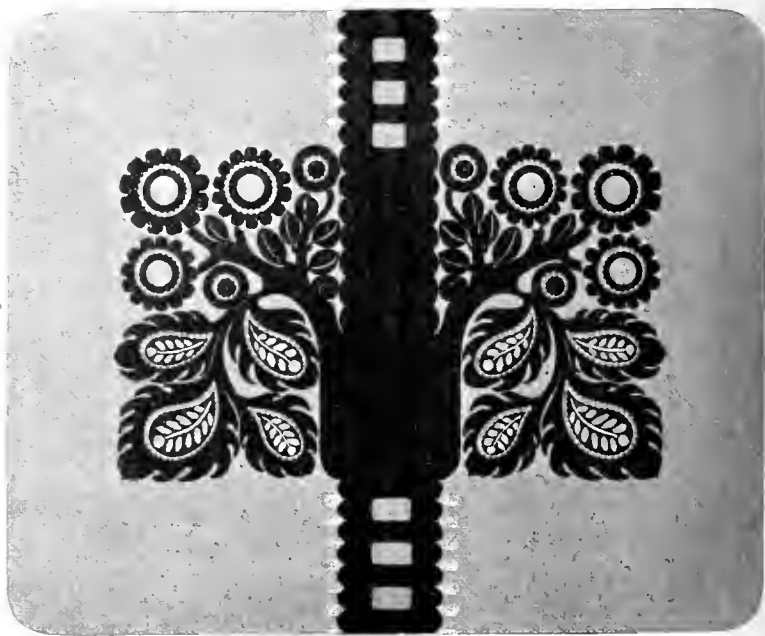
Every one who enters on the course of instruction is supposed to go through every item of the curriculum. They begin with the simplest possible exercises, the object of which is to drill hand and eye: they have to learn how to hold the hand properly, and how to move it—for instance, how to draw horizontal, vertical, and oblique lines with a firm and steady stroke, how to write rectilinear and curvilinear forms and their combinations without a break.

After the termination of these primary exercises, which have to be done *à premier coup* and in a material which makes correction impossible, the student enters on the main item of the programme—the analytical study of the plant form. Single details of a given subject—a flower, a leaf, &c.—are drawn with reference to

their botanical form and character. The representation of these details is at the outset done in the simplest manner and in horizontal, vertical, and oblique lines only. This geometrical scheme of a plant is by degrees replaced by richer forms, which are combined with others and united to various groupings. In short, every theme is decomposed into its component parts, typified, and then again reconstructed in decorative arrangement.

Yet the proper form of *Stylisierung* presupposes from the first a certain material and a certain technique on which it depends. Every material has its characteristic features and determines the manner of treating a design. This great variety of every motif is practically demonstrated by making the student translate it from one material into others. Naturally it takes a very long time before the student, having exhausted in this way all the possible embodiments of the first subject—usually the wild rose—may proceed to the next one. Here he is at liberty to select a motif himself, provided it is altogether suitable for decorative purposes. With this second motif the treatment is the same as previously described, though it may lead to quite different results. Thus the thorough study of the first subject coincides with that of any other, since it contains the whole of the principles of the system.

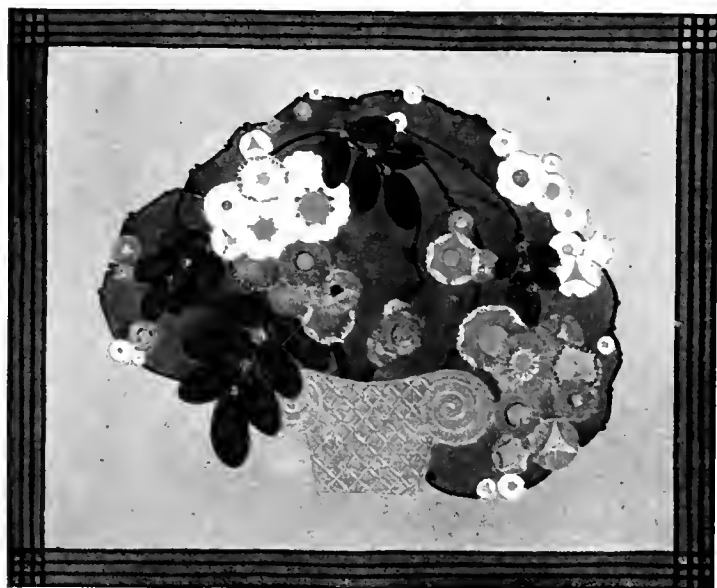
By means of so simple a method the student learns how to evolve quite original ornaments from



DESIGN FOR COVER OF A POCKET ALMANAC (HAWTHORN)

BY VACLAV TOUŽIMSKY



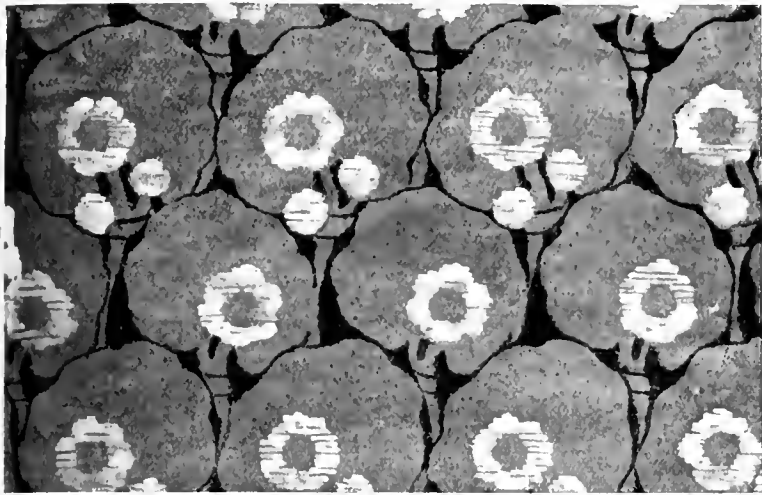


DESIGNS FOR EMBROIDERED APPLIQUE PANELS. THE SMALLER ONE BY MARIA THEINER; THE OTHER, BY HELENA JOHNOVA.





## *The Prague Arts and Crafts School*



DESIGN FOR GOLD BROCADE (MARSH MARIGOLD)

BY ROBERT HÁJEK

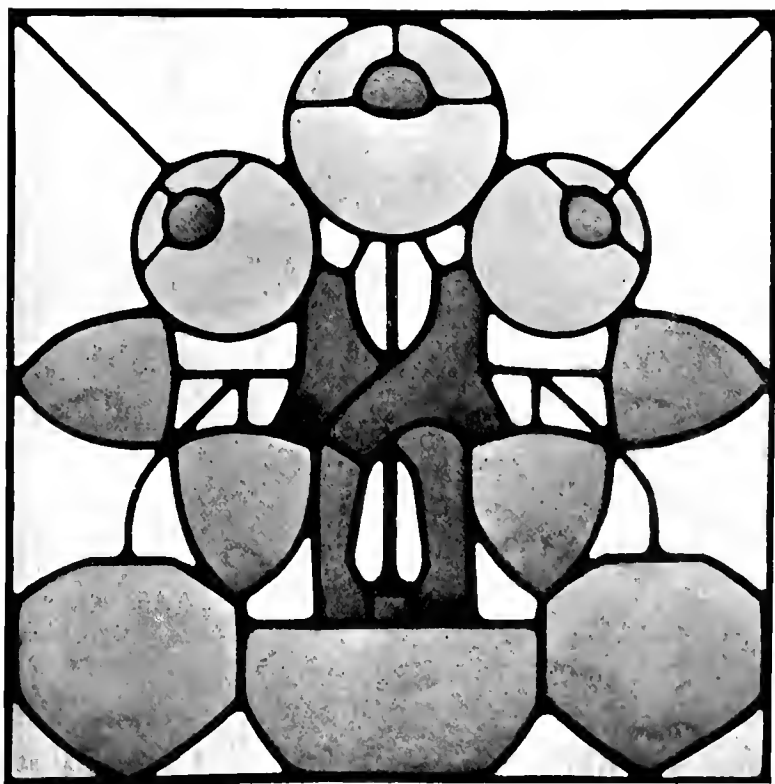
plant forms. His imagination having been reinforced, and a refined sense of the organic construction of the plant awakened, he discovers in a short time that there is only one step from the organic form to decorative composition, and moreover, that many an analytic study is itself an ornament.

Professor Beneš has his own most individual system of teaching composition, tracing back the secret of design to a certain proportion of form and colour to space. It would take too long to enter into the details of this ingenious theory, which apparently also has its practical merits, having regard to the successes of Professor Beneš's pupils. To many of them, however, the eternal laws of composition will always remain a mystery, for it is questionable if composition can be taught at all to any but persons with the true artistic instinct. The ability to design is an inborn gift which cannot be acquired by routine, though it is possible to train the co-ordinated faculties, such as the

faculty of planning and contriving, of ordering and subordinating, of weighing and balancing, of welding together and harmonising.

Professor Beneš—who is not merely a theorist, in spite of his doctrines, but a thoroughly practical artist also—knows quite well that all depends on the innate sense of form and colour, the decorative instinct. He is therefore far from curtailing the roaming fancy of his pupils by exacting a rigorous observation of his precepts. An excellent teacher, he

endeavours, and not without success, to discover the pupil's individuality and encourages him to make the best of it. It is very interesting to see how the same motive is interpreted by different students in quite different ways. According to his conception of things, his temperament



DESIGN FOR STAINED GLASS (WILD ROSE)

BY MARIE KULHÁNKOVÁ

## The Prague Arts and Crafts School



DESIGN FOR WOOD INLAY (MIMOSA MOTIF)  
BY FRANTIŠEK MACHÁČEK

and race, every student puts something of his personal ideas and feelings into his work. National qualities are often to be distinctly recognised in the performances of the young designers, and the expression of an older culture, that of the Germans, sometimes contrasts sharply with the more ingenious invention and the gay colourism of the young Czech nation, which is still on the upward path of its development.

Though the Prague Arts and Crafts School is not an exclusively Czech institution, and is, in fact, a bilingual institution, instruction being given in German as well as in the Czech language, the Czechs predominate among the students in proportion to their majority among the population of Prague, and give the stamp to the general attainment of the school. The Czech art student has inherited many decorative tendencies. He has an innate faculty for planning and contriving, and the keen desire of his peasant ancestors for colour. Obviously the artistic impulse is natural to the race, and by judicious training much strong talent has been developed. The national resuscitation of the Czechs called into existence many free

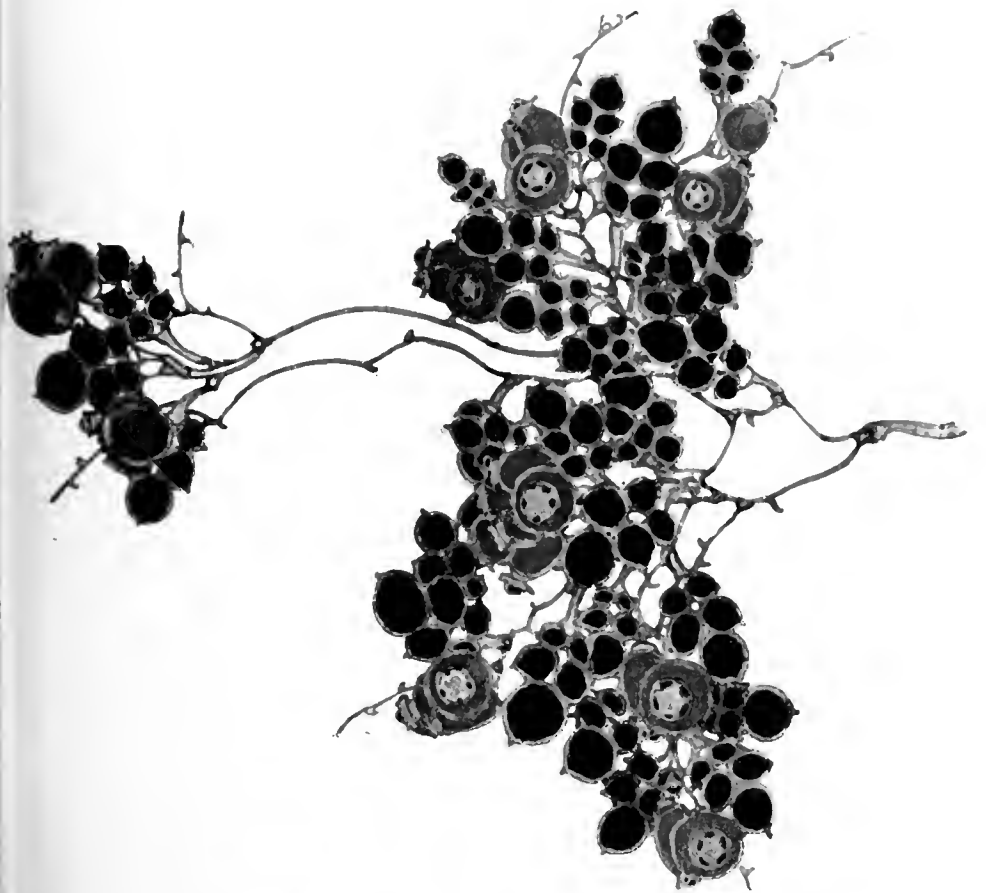
agencies which have been instrumental in reviving the language, creating a literature, instilling new life into music, and now in rejuvenating the arts and crafts.

The question of introducing the old Slav ornamentation into the drawing instruction of the Czecho-Slav craft-schools has been mooted. But that also means introducing more or less new patterns in place of the old drawing-copy, and is incongruous with the modern principles of art education. There is no doubt that the decorative traditions of the old Slavs applied to present-day principles of composition might produce a fecundating effect on modern ornament akin to that which it has already had on music and poetry. But this, in the opinion of the writer, is totally beyond the purposes of a training school. This amalgamation of two cultures can only be accomplished by the genius of a young artist who, saturated with the spirit of the Slav traditions, analogically builds up a new form of ornamentation in creative unconsciousness.

It should be remarked in conclusion that this article of course deals with one department only of the Arts and Crafts School at Prague, which is



DESIGN FOR PRINTED BOOK-COVER (MARSH MARIGOLD)  
BY VACLAV TOUŽIMSKÝ



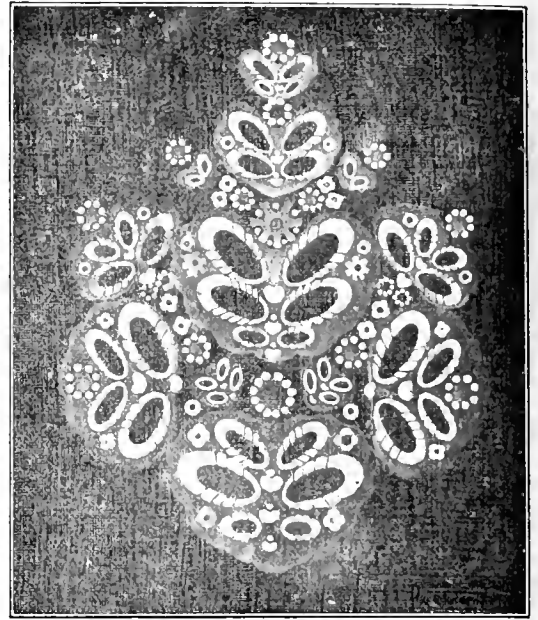
DESIGNS FOR ENAMEL (WILD ROSE)  
BY STANISLAVA ŠTĚPÁNKOVÁ

a Government institution under the supervision of the Ministry of Education in Vienna and the Statthaltereie of Bohemia. Besides Professor Beneš the teaching staff includes such well-known artists as Professor Jan Kotěra, an architect and designer of international reputation, and the sculptors Professors Klouček and Sucharda, whose work, like that of Professor Kotěra, has been illustrated in the pages of this magazine. The curricula embrace all branches of art, but the special function of the school is of course to give instruction in the various classes of applied or industrial art (*Kunstgewerbe*), and while the theoretical side of artistic craftsmanship is by no means neglected, particular attention is given to the practical side, facilities being given in certain departments for students to pursue their training outside the school, where from the nature of the work the accommodation provided by the school is inadequate. The policy of the school, in short, is to equip the students thoroughly for the calling they intend to pursue, and by so doing to promote the national industries.

H. S.

## ETCHINGS BY AMERICAN ARTISTS IN PARIS. II.—LESTER G. HORNBY. BY E. A. TAYLOR.

THERE is an attraction about etching, apart from its great tradition, that appeals specially to certain



DESIGN FOR LACE (MINIOSA)

BY MARIE DUBOVSKÁ

artistic temperaments. With its singleness of medium and long list of adherents, one would think nowadays that all its virtues, as well as its faults, had been explored to the uttermost, and its technical weakness and power known to the exclusion of any new enterprise or individualism. That the phantom of Whistler's spirited etching enthusiasm is still prevalent in Paris is only too evi-

dent among the younger students, who are captivated by its possible results. One sees, too, the bigness of Brangwyn's method influencing their weak efforts. The pity of it is that they do not early realise that no two men can see alike, and that to compress themselves into feeble tabloid editions of the recognised past and foremost present-day workers is not creating anything new for art, but is merely a display of superficial mediocrity. The true artist must surely feel the unrest in his soul in spite of the world's applause, gained so often at the loss of oneself, and won alone by ability in being able to



DESIGN FOR LEATHER INTARSIA (OX-EYE DAISY MOTIF)

BY MARIE HARTVICOVÁ

## *American Etchers in Paris.—Lester G. Hornby*

assimilate. Only when he awakens betimes to conceive the horror of the long, tight tentacles of pose and imitation will he find lasting joy in his art; and if he can but add his little inimitable thought and originality to the flickering embers, how welcome it will be! Certainly it is only a fool who will not accept a known and tried experience in such ways as it serves to fulfil his wants. Influences will and must arise; but only the cunning workman will hide them, and toil on in elaborating his self-conscious frauds, imparting his unscrupulous methods to the young and innocent, deceiving the many and killing his own soul. It is always interesting to trace where influences begin and leave off. Those that attracted Whistler—to take but one instance in our own day—are easy to detect; but what a world of his own he made in etching, apart from what he left to it in paint!

To the small sincere army of new-comers must be added the name of Lester G. Hornby. Scarcely more than half a dozen years ago Mr. Hornby was a student at Mr. Eric Pape's School of Art in Boston, Mass., and readers of this magazine may remember that about that time some of his drawings in pencil and pen and ink were reproduced in its pages—drawings which were rightly regarded as a happy augury for his future career. After leaving Mr. Pape's school this energetic young artist joined the staff of a Boston daily paper. But the spirit of progression was too strong, and its lure impelled him to seek beyond the limits entailed by drawing for the daily Press. Coming to Paris, he started at the root of his quest by entering a copper-engraving and printing establishment, at the same time studying as a pupil in Julian's Academy. Even as a student his own outlook in etching attracted no mean comment, and to-day his name

among the prominent is quite assured. His first work of note was published in Boston in 1906 under the title of "An Artist's Sketch-Book of Old Marblehead," which immediately received an inspiring recognition from his own country's art critics. Three of the drawings included in this Sketch-Book were among those reproduced in this magazine on the occasion just referred to.\*

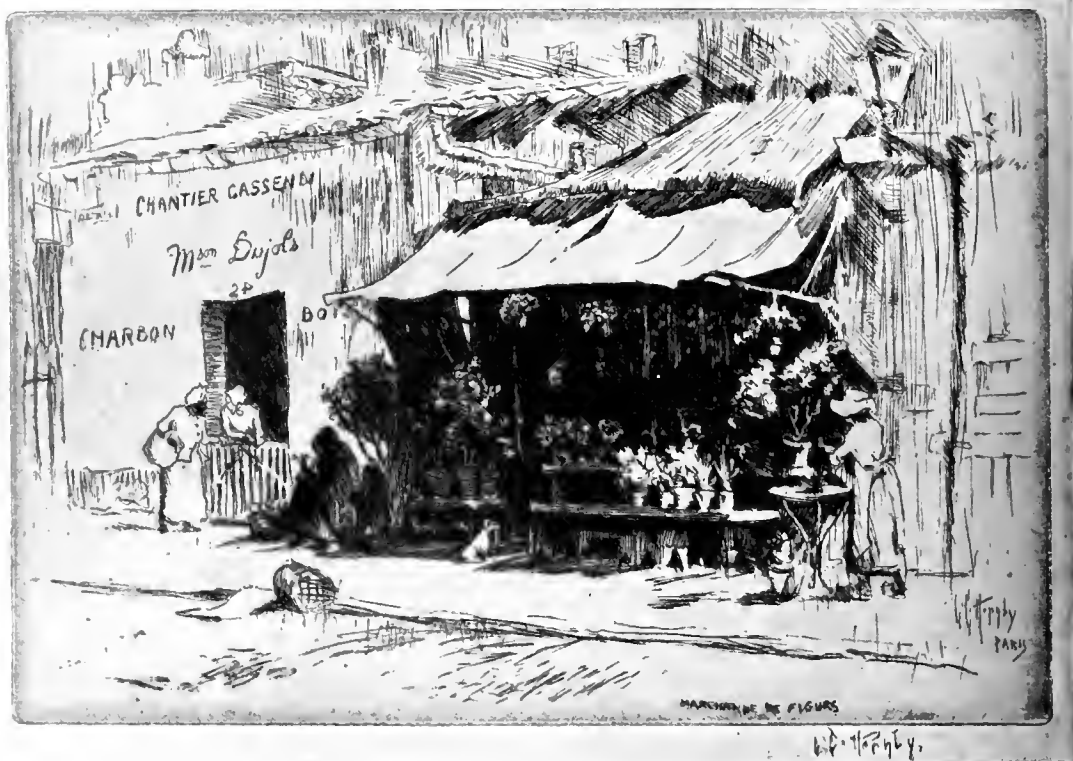
One of the great charms of etching is that it is a means of expression by omission, and this involves simplicity as understood by the artist—simplicity of subject, effect, and technique. A good etching, as also a good pen-and-ink drawing, will always suggest colour, and the virtue of the

\* *THE STUDIO*, November 1905. Other drawings by Mr. Hornby were reproduced in the issue for February 1907 (pp. 77-79), and some English drawings appeared in January 1908.



"PASSAGE ARABE, TUNIS" (AQUATINT)

BY LESTER G. HORNBY



"MARCHANDE DE FLEURS"

BY LESTER G. HORNBY

line itself is its vitality. To add colour to a plate possessing these qualifications is but an insult. Unless the etching has been specially made for the addition, any happy result from its application will as often as not be due to uncontrolled accidents, but will never be really successful where violets and reds are much concerned.

That Mr. Hornby understands his craft is quite evident by his means of procedure and finished work. Though he employs various methods, they are all related to the etching family, and he never oversteps the limitations of his medium to attain his desired effect. To refer directly to his illustrations, the original print of the *Café du Rond Point*, which loses little by reproduction, was made from a line plate with spots of aquatint for colour suggestions, the whole plate being first inked in with a warm dominant monotone, into which the brightest colours were blended with the ink already on the plate, and so arranged as to produce a simple colour harmony in one printing. In *Old Toledo* and *Evening of the Bal Masqué* a similar treatment was used with the same singular success. Entirely different methods have been employed in *Passage Arabe*, *Tunis*, the sketch being first etched with a soft ground, and the

values in aquatint, a bold *retroussage* after the plate was inked giving the diffused effect of silhouette.

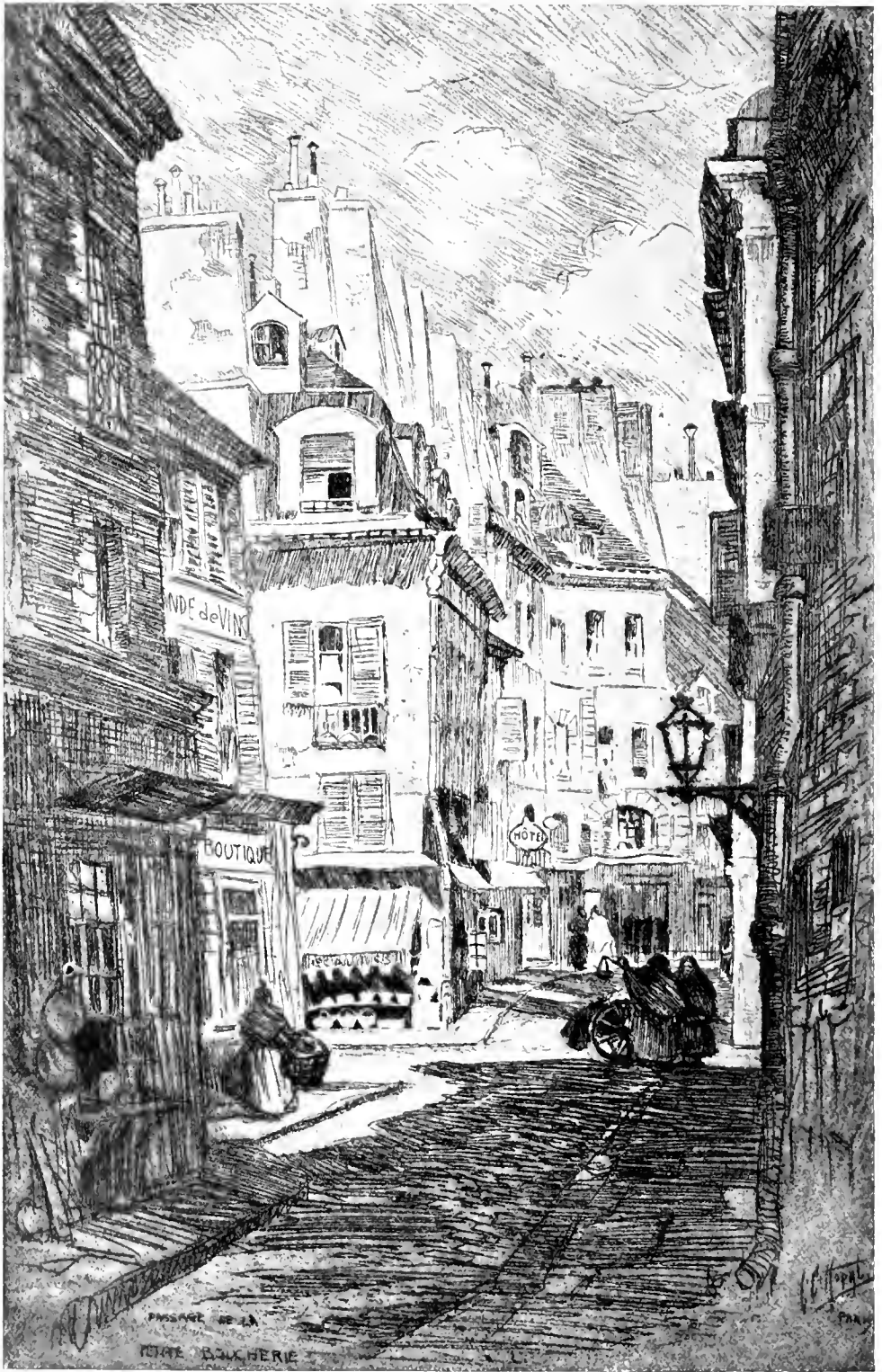
In his pure line etchings few of the many ingenious tricks so often practised by the modern etcher are utilised, and no one can convict the artist of mannerism. In his later work, *La Jardinière—Matin* and *Dans le Jardin du Palais Royal*, a more spontaneous and less studied simplicity as compared with his earlier plate, *Passage de la Petite Boucherie*, is observable. His composition, too, in all his later prints shows a surer and more experienced knowledge. To say that he has had no influences would be unfair, but a careful study of his achievements in the plates here reproduced will reveal his own capabilities and the various subjects that attract and most inspire his interpretation. But Mr. Hornby is not resting on his oars. Laudatory recognition has in no wise crippled his progress. At present he is sojourning in London and Edinburgh, fulfilling commissions for illustrations of the architecture and street scenes of the two capitals. If they approach in any way those already published of Paris and New York they should attract to him a still wider world of admirers.

E. A. T.





"LA FÊTE À PANTIN"  
BY LESTER G. HORNBY



"PASSAGE DE LA PETITE BOUCHERIE"  
BY LESTER G. HORNBY



CAFÉ DU ROND POINT

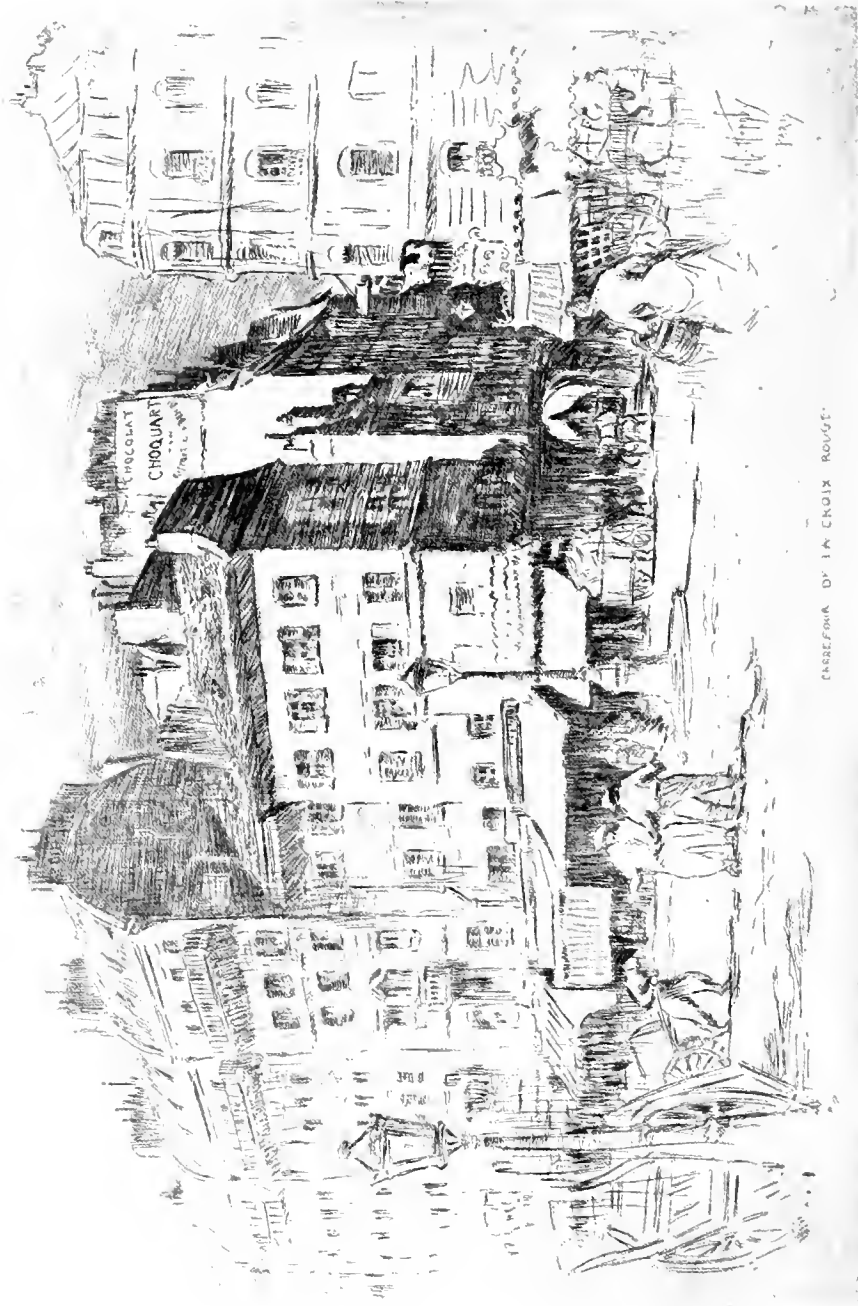


"CAFÉ DU ROND POINT. FROM AN  
ETCHING IN COLOURS BY LESTER G. HORNBY.





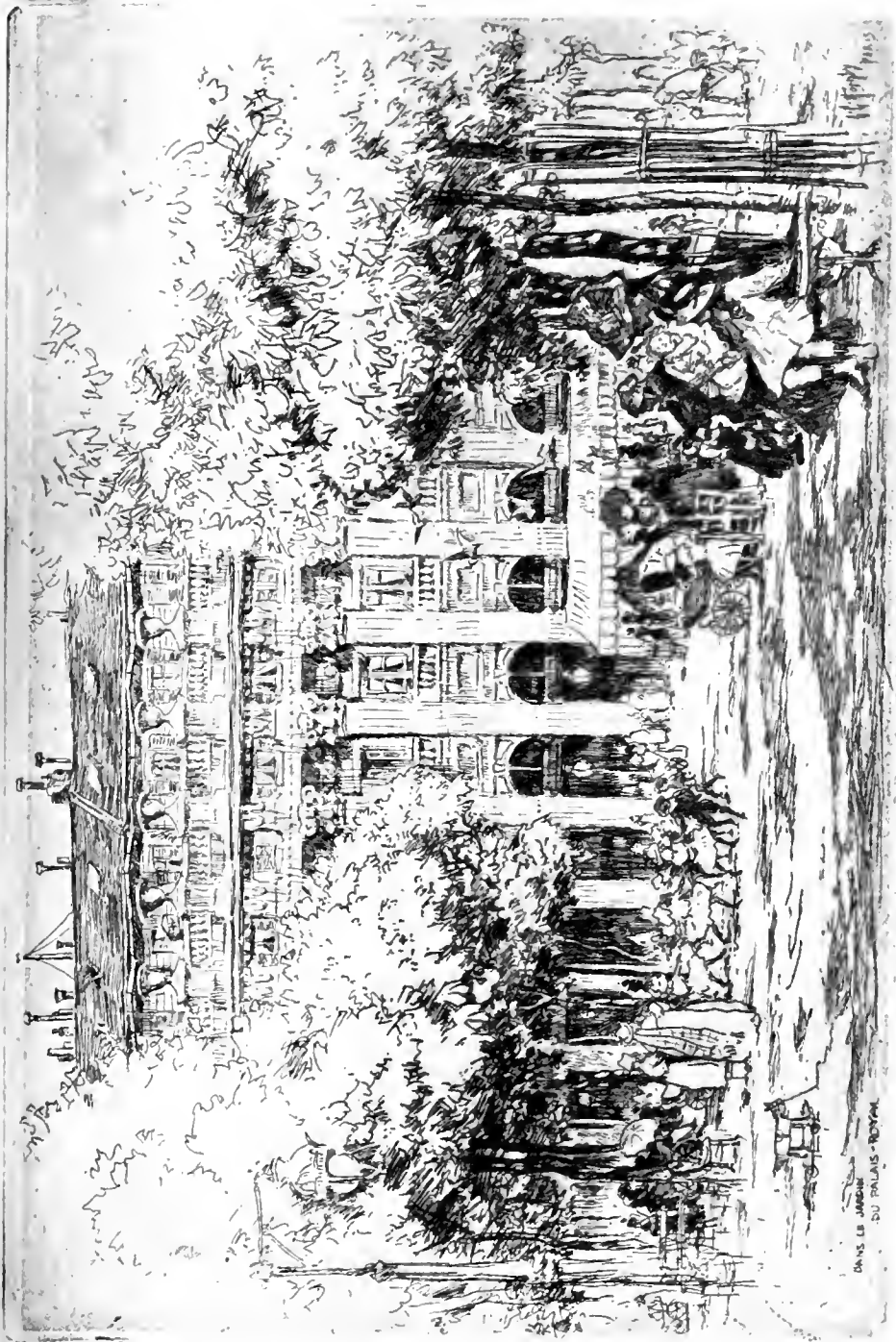
"IN OLD TOLEDO." FROM AN ETCHING  
IN COLOURS BY LESTER G. HORNBY



CARREFOUR DE LA CROIX-ROUGE.

"CARREFOUR DE LA CROIX-ROUGE"  
BY LESTER G. HORNBY





“DANS LE JARDIN DU PALAIS ROYAL.” BY LESTER G. HORNBY





"A RAINY DAY, PONT NEUF."  
BY LESTER G. HORNBY



"EVENING OF THE BAL MASQUE." FROM AN  
ETCHING IN COLOURS BY LESTER G. HORNBY

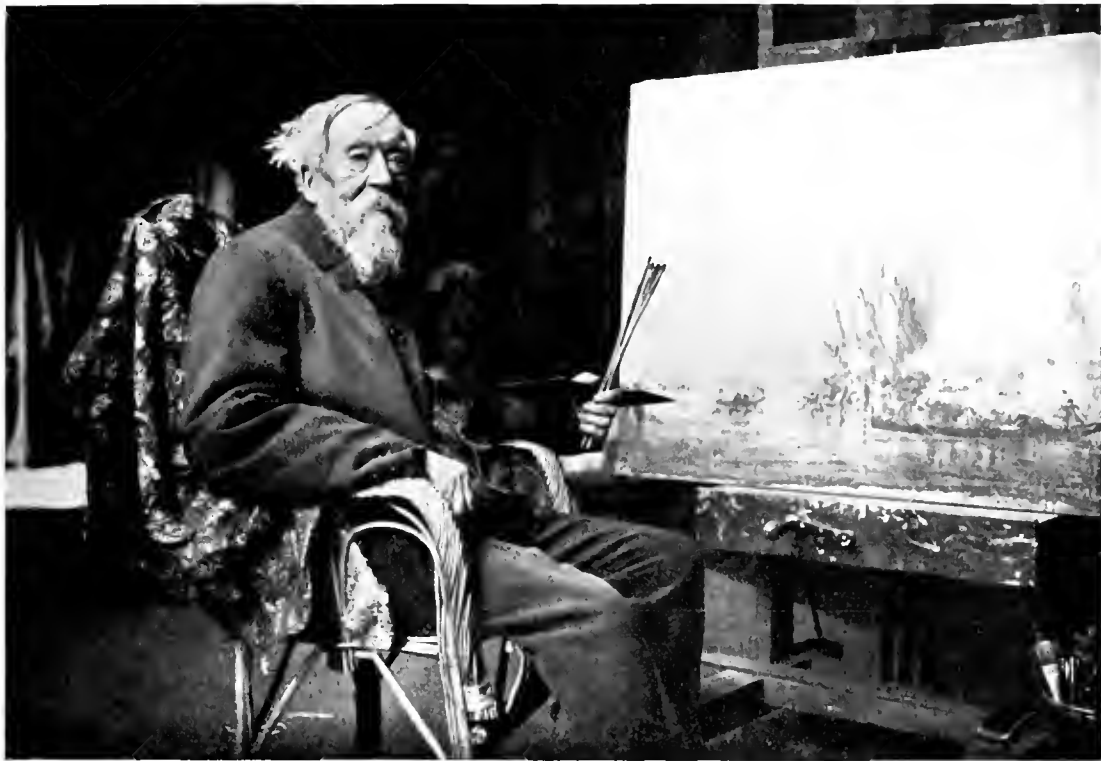


V. F. 1871

LA JARDINIÈRE - MATIN

1871

"LA JARDINIÈRE—MATIN"  
BY LESTER G. HORNBY



FELIX ZIEM. FROM A RECENT PHOTOGRAPH BY DORNAC, PARIS

## THE LATE FELIX ZIEM.

**T**HE LATE FELIX ZIEM, the famous orientalist, the brilliant portrayeur of Venetian scenes and of life on the Bosphorus, and in some measure the precursor of the latter-day impressionists without being an impressionist himself, was at the time of his death next to Henri Harpignies, vice-dean, as it were, of the surviving great painters who made their fame in the nineteenth century.

There is romance in Ziem's birth as well as in his paintings. His father, a Croatian, served in the Austrian army against Napoleon, and was made prisoner by the French. After his release he settled in Provence, where he married the daughter of an old Provençal family. On February 25, 1821, Felix François George Philibert Ziem was born at Beaune, where his father had established himself. He received his early education at Beaune and afterwards at Dijon. As the lad showed a remarkable talent for drawing and colouring from his infancy his father proposed to make him an architect. To think of his becoming simply an artist was out of the question, for the cry was then as it is to-day, that the profession was overcrowded with dilettantes. At the École des Beaux-Arts at Dijon young Ziem distinguished himself, and at eighteen was awarded

the first prize for architecture. He spent a short time in Rome and in 1840 he was in Paris as a student of painting.

Ziem's first visit to Venice dates back to 1841. He had set out on foot from Rome and reached the Adriatic by small stages, living from hand to mouth, selling his sketches when and where he could to increase the meagre allowances he received from home. He stayed only five or six months, longing to go still farther east, to see the hills and skies of his father's native country, Croatia, towards which an indefinable yearning attracted him, and finally pushed his travels as far as Constantinople. But Venice haunted his mind and he returned the following year, remaining there, it would seem, until 1845. He has himself related how he roughed it for a long time in company with his friend Favart. They lived on the lagoons. Having put their meagre cash together and hired an old "topo" or barge, Ziem made a sort of large tent with mats, window shades and hangings of all sorts on the deck, which served as an atelier. This occupied the middle of the boat, and the "forecastle," if there was such a thing, was taken up by their boatman Cherubini, who also acted as their general servant and cook. His cooking was execrable and made a life-long

## Felix Ziem

impression on Ziem. However, he often repeated that some of the happiest time of his life was spent with Favart on their old boat.

One evening Arsène Houssaye, Paul de Saint-Victor and several other friends paid them a visit on board. After dinner, for which Cherubini had put forth his most laudable efforts, the young men amused themselves with illuminating the boat and the lagoon with Bengal fires. The lights attracted the eyes of the police and a policeman was sent on board to see if anything seditious was going on. Those were days when the Carbonari were still a terror and all sorts of wild revolutionary schemes were in the air. Just at that time Ziem had got an order for the portrait of a distinguished Venetian nobleman who had brought on board a set of splendid costumes and the insignia of a Doge. The costumes happened to be spread out on chairs together with the insignia and when the policeman saw them he was struck with awe. Unable to say a word, he left with terror in his eyes.

Ziem left Venice about 1845 or 1846 to come

to Paris to try his fortune at the Salon. He probably travelled most of the way on foot, drawing and painting whatever he saw and selling his sketches for a morsel of bread. Indeed, long afterwards when he was in Paris his only way of earning a livelihood was to sell small water-colours or sketches on the Quai des Célestins or other parts along the Seine for a few sous.

The first exhibit of Ziem at the Salon was in 1849, and represented some of his views of the Bosphorus and of Venice. His principal picture was the *Grand Canal*, which already attracted attention. He then thought that views of places around Paris with which Parisians were more familiar might be a better way to success, and in 1850 he exhibited a landscape of Meudon. Finding that Paris was not so easily conquered he once more took up his wallet and travelled north. In 1851 he was roving all over the dikes of Holland, and returned in 1852 to exhibit among other things a *Cottage at The Hague*. It brought him a good deal of praise but that was about all. After working again for a time in Paris and selling his



"ON THE GRAND CANAL, VENICE"

(By permission of Messrs. Wallis and Son)

BY FELIX ZIEM



ENTRANCE TO THE GRAND CANAL, VENICE.  
FROM THE "GONDOLA" OF FELIX ZIEM







THE DOGANA, VENICE

FROM THE OIL PAINTING BY FELIX ZIEM

pictures for a trifle he started once more for the South and for Venice, where he again lived his romantic life. What he wanted now was a closer insight into the habits, movements and picturesque dress of the natives that filled up the scene. On one of his many visits he hired a small shop near the Rialto and set up as a dealer in all sorts of bric-à-brac, lace, embroidery, fancy cloth, and cheap jewels. He at least got enough custom to pay the rent, and what was best of all the shop served as a surreptitious atelier for catching the natives at their best. He had a lad at the door, and his business was to keep all the handsome young women who peeped into the shop talking. The more they talked and the longer they thus unconsciously posed the better for the artist. He was quietly at the back of his shop sketching them, and thus he had his models as well as his atelier for practically nothing. How different these days were from those of forty years later when at the fall of the famous Campanile he was offered 100,000 francs for a painting of the ruins!

But fame unexpectedly awaited him and he deserved it for his courage and perseverance. He exhibited two paintings in the Salon of 1854, one the *Port of Marseilles*, and the other *Evening at*

*Venice*. The latter was a decided success. It aroused general enthusiasm in critical and artistic circles and the Comte de Morny, then the leader of fashion and good taste, followed one of his generous impulses and when standing before the *Evening at Venice* then and there decided to purchase it, and paid the artist a handsome price. This consecrated his success, as it was now talked about in all the salons.

The following year his pictures *Feast at Venice* and *View of Antwerp* were purchased by the State. It was the year of the Universal Exhibition and this further success helped to begin to make his name famous abroad. From that moment poverty and the destitution of his earlier days fled for ever from his atelier. We find him almost every year either at Venice or at Constantinople, and he is even able to travel to the Far East, to Egypt first and then to Colombo and back again to Holland, to England and Scotland. Ziem continued to send to the Salon until 1868, and then suddenly ceased to exhibit. He had had some differences with the leaders of the Salon at the time, the official recompenses were withheld and the usual bickerings between artists were the result. But he could afford to be entirely inde-

## *Felix Ziem*

pendent and he retired from the official coterie to rely only on his own talent and reputation which were then at their zenith.

Once more, ten years later, at the exhibition of 1878, Ziem was tempted to send his contributions to the Salon, and the Government then made him an Officier of the Legion of Honour. He had been made a Knight of the Legion of Honour in 1857 on August 6, and had received the First or Grand Medal of the Salon in 1852. He had also been awarded a medal in 1850 and in 1855.

In the artist's best days, Théophile Gautier wrote of him: "Every artist has an ideal country of his own, often far removed from the one in which he lives, or was born. His talent revels there alone as under a propitious sky, and he flies back to it in a straight line as soon as he is free. There alone his talent flourishes and produces its loveliest flowers. The home of Ziem is Venice. He may leave it, travel elsewhere, go to Constantinople, but his real artistic domicile is Venice. His home is on the 'Riva dei Schiavoni,' in the palaces of Canaletto and of Guardi, which were also occupied by Bonington and Joyant. With one drop of water in which a bit of colour is dissolved, he builds, with a few touches of the

brush, a rough-cast palace of vermillion with a buff sort of balcony, speckled posts, a chimney twisted liked a turban, a Lombard piece of architecture adorned with vanishing frescoes of Giorgione."

After reaching the height of his celebrity Ziem settled permanently in Paris, where he occupied different ateliers until he finally purchased an old house, which he transformed into a studio, in the Rue Lepic. It is rare even in picturesque old Montmartre to find a similar relic of the past. An old wall rises high up from the pavement and winds round a corner. What there is behind the old wall we can only guess from the outside. An old house with a storey and half overlooking the crooked wall is badly perched on the slope. Its windows are irregular and have an odd squint down the hill. In front of a wooden porch there is the bold iron prow and figurehead of an antique gondola brought by Ziem from Venice, and said to have once belonged to a Grand Inquisitor.

Ziem's atelier was on the top floor, reached by a narrow wooden stair. The light enters by a big bay window, and brightly coloured canvases hang all over the walls. They represent gorgeous sunbursts and sunsets, Red Venetian palaces, vermillion



"ON THE BOSPHORUS"

FROM THE OIL PAINTING BY FELIX ZIEM



“VUE DE VENISE.” FROM THE  
PAINTING BY FELIX ZIEM

*(Presented by the artist to the Musée du Luxembourg.  
Photo A. C. Champagne)*



"THE LAKE," FROM THE  
PAINTING BY HENRY LAMB

*(New English Art Club)*

## *The New English Art Club*

gondolas and scarlet mosques. Thrown about on old chairs and bits of oriental furniture are gorgeous hangings, purple robes of Doges and of Grand Inquisitors, magnificent mantles and velvet brocades.

Stories are told that in his later period of activity, when he still had sudden spells of youthful ardour for work, he shut himself up at times in his studio for three months, dressed in the costume of a Doge, and had his meals hoisted up in a basket to the window of his studio, not caring to use the stair and afraid of being disturbed. There may be more fancy than truth in this story, and whatever life of a recluse he led towards the end he was far from being such a hermit in his earlier days. Like many another painter he was passionately fond of music and Frederic Chopin was one of his intimate friends. In fact the famous "Funeral March" of the great composer was first conceived in his atelier. Petrus Borel, a romantic character in those days, proposed one night a procession of ghosts in the artist's studio. Ziem and the others took part in it and walked in ghostly procession with sheets over their heads and the lights turned down. Chopin looked on, sat down at the piano and struck the first notes of the march that was to become so famous. The sight of the

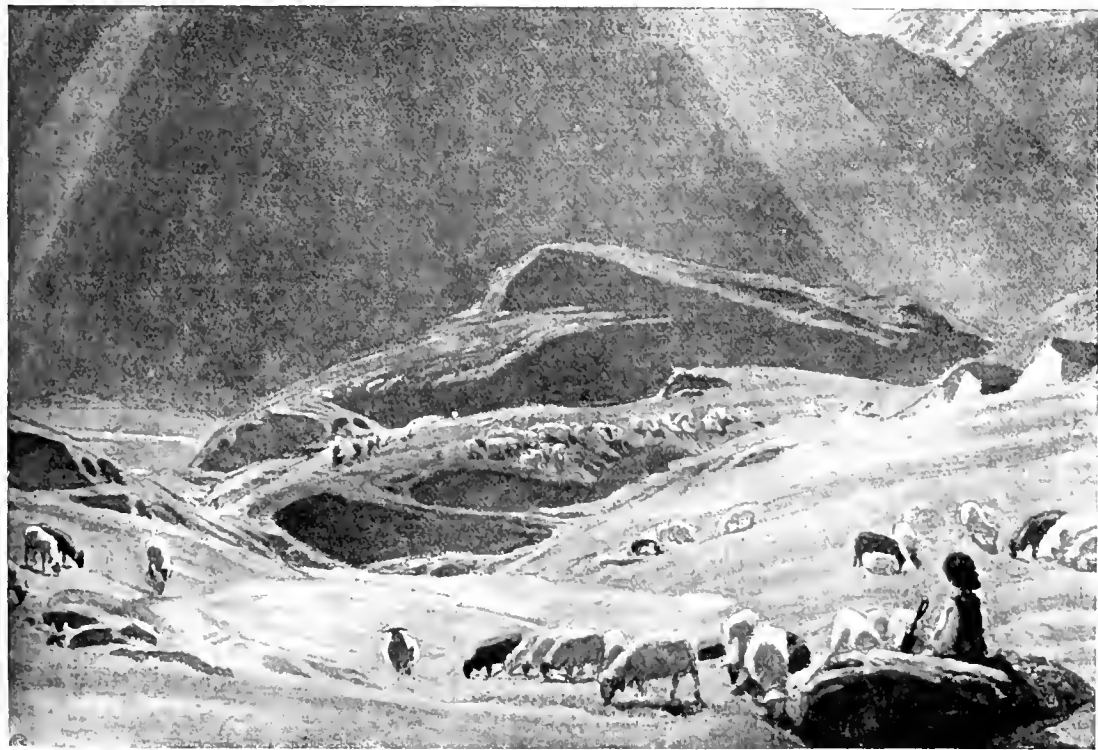
ghostly figures as they moved along in the dim light with the paintings of Venice and Constantinople on the walls as a background so impressed Chopin that his hands and fingers trembled when he struck the notes and he was overcome with a sort of nervous terror.

Some years ago Ziem became very feeble in health and was threatened, it is said, with partial paralysis. It was this which decided him to retire to Nîce, where he remained till a short time before his death, until in fact his condition had become hopeless. He was brought back to Paris, no doubt by his own express wish, and died at the old atelier in the Rue Lepic on November 12.

A. BEAUMONT.

### THE NEW ENGLISH ART CLUB'S FORTY-SIXTH EXHIBITION.

THE New English Art Club has arrived at one of the most interesting moments of its career. Its history has been a long record of the assimilation of one influence after another, to keep pace with the last thing in art, so far at least as this country is in question. Some of its earliest members have gone long ago to "another place," receiving the



"AN ALPINE PASTURE" (WATER-COLOUR)

BY CHARLES M. GERE

## The New English Art Club

magic letters R.A.—the equivalent of a peerage so far as art politics are concerned, and having apparently the same effect in modifying the views of the recipients. It was but yesterday that the art of the New English Art Club was considered novel and rebellious, and already there are those at hand to tell us that it is out of date. Is this the effect of the wave of Post-Impressionism that has touched the English shore, or of the growth of the freemasonry of Fitzroy Street, where in the neighbourhood of "the Camden Town group" there is no end to novelties? Whatever the origin of the disturbance, disturbance there is at the door of the "New English," and a request that it shall be opened to "the last thing in art"—almost, we might add, irrespective of its worth.

The rôle with which the Club is invested in these circumstances is a difficult one. There falls to it the task of doing something to separate the genuine element in a new movement from the flood of charlatanry with which it is accompanied. As always with the introduction of a new influence, there are the quick-witted incompetents who hope to take advantage of the confusion to enjoy a temporary fashion. If the discriminating faculty which in the past has not been vainly the boast of the New English Art Club is what it was the Club will adopt a generous attitude to the new thing. Its "recognitions" will perform a greater service than mere conservatism by helping to indicate where recognition is really due among sensational claimants.

Roughly put, Impressionism is besieged by some strange force outside of itself. The New English Art Club has shown us Impressionism—in the wide sense—in the most beautiful phases in which it has expressed itself in England, through the art of Mr. Wilson Steer, Mr. Mark Fisher, Mr. John S. Sargent, and their disciples. These three painters were all at their strongest in this last exhibition of the Club, filling the rooms with life, and their art was supported by that of painters like Mr. Augustus John and Mr. A. A. McEvoy,

whose art is something temperamental and infinitely personal and detached, not to be included in or thought of in conjunction with any particular movement.

It is not now possible to add to a reputation so firmly established as Mr. John's by extravagant praise of his exhibits on this occasion, but we hope that his portrait of the Right Hon. H. Chaloner Dowdall, Lord Mayor of Liverpool 1908-1909, will create a precedent in civic portraiture, which has been so strangely at a loss for a tradition since the eighteenth century. Mr. John's decorative skill was everything to him in this picture, if not so immediately discoverable as in his impressive *Forza è amore*. His disciple Mr. Henry Lamb, whose picture *The Lake* we are reproducing, has taken much more than the surface quality of Mr. John's work; he has entered into the very spirit of its new motif of decoration, and made his own departure from Mr. John in emotional use of colour. Everything in his art rests upon those architectural foundations of stable drawing which admit of extravagance of conception without loss of faith between the artist and his public. Mr. C. J. Holmes is an artist who, on account of his sincerity of utterance in such an interesting book as his recent "Notes on the Art of Rembrandt," and the true feeling in such works as *Fell Sikes* and *Glaramara*, one would not part faith with until the last moment, but his *Saddleback, from the South-west*, puts a strain upon



"CHILDREN ON THE SANDS"

BY J. E. SOUTHALL



"HEAD OF A YOUNG GIRL"  
FROM THE OIL PAINTING  
BY P. WILSON STEER



## Recent Designs in Domestic Architecture

the confidence of his admirers by its insistence upon the obvious.

Whilst among the New English exhibitors there is in general a well-observed tradition in regard to the mere use of the pigment which shows the bulk of the pictures to be the work in various phases of a single school, there are among newer members as well as among those who have established the present reputation of the Society certain painters with a quite personal interpretation to give both to figure and landscape subjects. In landscape Mr. Charles M. Gere showed this very personal note. The exhibition was rich in good landscape work this year. Headed by Mr. Wilson Steer's *The Path of the Storm*, there was Mr. W. W. Russell's *The Looe River*, Mr. Alfred Hayward's *The Château Gaillard*, Mr. W. E. Fox's *Cheyne Walk*, *Chelsea*, Mr. David Muirhead's *Autumn Fields*, Mr. Fred Yates's *Snow at Rydal Water*, and Mr. Sydney Lee's *The Harbour Pier*. A subject treated with much decorative skill and charm was Mr. J. E. Southall's *Children on the Sands*, which we are reproducing.

In portraiture Mrs. Annie L. Swynnerton's *Portrait*, an intimate piece of character-reading, was highly representative of the technical skill of its painter. A work which must be counted among the successes of the exhibition was Mr. W. G. von Glehn's *Les Nénuphars*, and his portrait, *The Black Turban*, was painted with much vitality. Two women contributors, Miss A. Fanner and Mrs. Evelyn Cheston, especially have come to the front this year.

As usual the section of drawings and water-colours contained many of the riches of the exhibition. It must be a long day in the history of art since a painter has renewed his vitality so perennially as Mr. Sargent. In his new style of subject every day seems to bring him to a more subtle expression of sunshine. Mr. Francis James's flower-pieces showed no falling off, nor did Mr. A. W. Rich's landscapes. Mr. William Orpen was this year only represented in this section of the exhibition, but very thoroughly all the same, in *The Dancer*.

Mr. Max Beerbohm covered a large space of one wall with witticisms, of which perhaps *The Meeting of Signor D'Annunzio and M. Rostand* revealed his style at its best. Mr. Albert Rothenstein was very interesting this year. Mention should be made of the *Lyme Regis* and *Chalk Pit* by Mr. Charles S. Cheston. Other works in various parts of the exhibition which we should have liked space to dwell upon are *Morning*, by Mr. A. C. Mitchell; *Quai Duquesne, Dieppe*, by Miss Marjorie Brend; *On the Edge of the Atlantic, Cornwall*, by Mr. Louis A. Sargent; *Jeanne*, by Lucien Pissarro; *Peace* and *The Thinker*, by Mr. R. J. E. Mooney; *The Clipped Horse*, by Mr. Robert Bevan; *The Kitchen Maid*, by Mr. F. H. S. Shepherd; "*The Lamb*," *Wallingford*, by Miss A. H. Hudson; *St. David's, South Wales*, by Mr. C. L. Colyn Thomson; *In a Chelsea Garden*, by Miss Clare Atwood; *In the Garden*, by Mr. Ronald Gray; and *Bill*, a drawing by Mr. F. Ernest Jackson. We should also particularly like to record Miss Gwen John's *Girl Reading at the Window*.

## RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

STAPLEFIELD PLACE in Sussex or which we give three illustrations and plan is a successful attempt to give the repose and comfort of the old manor house, set amongst scenery of which it



STAPLEFIELD PLACE, SUSSEX: ENTRANCE FRONT

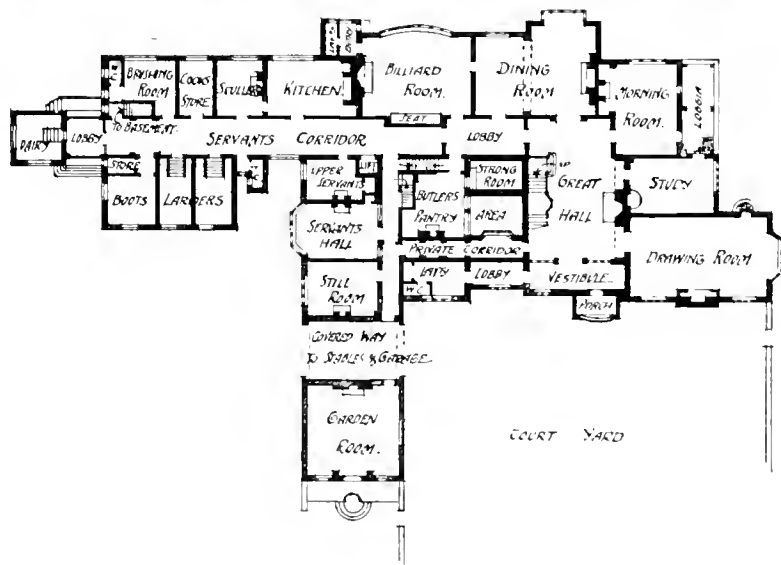
CLAYTON AND BLACK, ARCHITECTS



STAPLEFIELD PLACE, SUSSEX:  
VIEW FROM THE GARDEN.  
CLAYTON AND BLACK,  
ARCHITECTS

forms a part, suggestive of solid and enduring construction. This house, designed for Mr. Henry Denny by Messrs. Clayton and Black of Brighton, has just been completed, but its colouring and its matured surroundings might well be a century old.

The illustration given on p. 312 of a studio recently erected in Kensington may be of interest to many of our artist readers. It has been built at the corner of Lennox Gardens in an old-fashioned paved court, and it is a fact of considerable interest to know that this "Studio House" is a type of building which, including freehold land, can be erected at a cost of about £1000. The architects, Messrs. Stanley-Barrett and Driver, M.S.A., took the entire ground plan of their building and made that the size of the studio, which now measures forty feet long and twenty-five feet



wide. The upper part of the building consists of two bedrooms, kitchen, bathroom and lavatory, and roof garden above where a tent can be erected in the summer, and the space laid out in accordance with the needs or desires of the occupant. The studio itself is a living studio and this explains the reason why a deep and well-lighted ingle-nook has been formed and a service lift put in to convey

## *Recent Designs in Domestic Architecture*



STAPLEFIELD PLACE, SUSSEX \* SOUTH FRONT

CLAYTON AND BLACK, ARCHITECTS

meals from the kitchen above. The bar immediately above the French window (which leads into a quaint, triangular garden) is movable so that large canvases can enter the studio without the provision of an ugly, specially made slit-door. The entrance to the studio is through the door at the side of the inglenook, the recess of which is formed by the angle of the vestibule. The balcony does not communicate with the upper floor, and is only approached from the studio, which can thus if desired be used independently of the flat above. An anthracite stove is provided which keeps in all winter, as well



PRINCIPAL ROOM OF A NEW STUDIO RESIDENCE IN LENNOX GARDENS, KENSINGTON

STANLEY-BARRETT AND DRIVER, ARCHITECTS



ANTE-CORRIDOR TO AN AUDIENCE  
CHAMBER. LOSSOW AND KÜHNE,  
ARCHITECTS

*(Executed by L. A. 11)*



VILLA VOGEL, BARENBURG, ERZGEBIRGE  
LOSSOW AND KÜHNE, ARCHITECTS

as the ordinary basket grate in the ingle-nook. The building is entirely detached and self-contained, and has a constant supply of hot water.

In drawing attention to some recent work of the German architects, Messrs. Lossow and Kühne, we are not introducing new men to the notice of the reader, for both Mr. Lossow and Mr. Kühne have upon several occasions been discussed in the columns of *THE STUDIO*. Since their union the most important task which has fallen to their lot is the new railway station at Leipzig, said to be the largest and finest building of its kind in the world. The villa illustrated on this page is located at Bärenburg, up in the woodland hills of the Erzgebirge, about two hours by rail from Dresden. Practical considerations shaped the plan in all its details; so, for example, the extent and situation of the semi-open verandah. It communicates with a living-room on the same floor, so as to enable the resident invalid to enjoy open air and sunlight with the greatest possible convenience. The side towards the forest, which is the side from which the storm winds hail, is walled up. The gable wall is covered with plain pine boards, untouched by any paint, varnish, or protecting coat but well seasoned by exposure to the sun. The illustration on p. 313 shows the small end of a kind of ante-corridor to an audience chamber. It is designed in the shape of a long-drawn hall, about twenty

yards by eight, the length divided up into five sections by as many windows along the right side. An impression of luxury and importance has been aimed at, without the aid of elaborate ornamentation. The woodwork is stained to the colour of old oak, the doorway is of dark green marble, the floor of grey marble with red veins in it.

## STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—The death of Professor Alphonse Legros on December 8 at the age of 74 removed from the contemporary world of art one of its most distinguished figures. The Professor, who was head of the Slade School for seventeen years, was one of the greatest etchers that our time has produced, besides displaying eminent qualities as painter and sculptor.

At the Baillie Gallery the New Society of Water-Colour Painters held their fifth exhibition last month. It showed a distinct advance upon their last. Especially to be remarked were Mr. T. Frederick Catchpole's *Breezy Day* and *Seascape*, Mr. Gerald Ackerman's *Corfe Castle*, Mr. W. T. M. Hawksworth's *Doit*, Mr. T. Butler Stoney's *Shaw House*,



A ROOM IN THE VILLA VOGEL, BARENBURG, ERZGEBIRGE  
DESIGNED BY LOSSOW AND KÜHNE, ARCHITECTS



"LIVING-ROOM PICTURE" NO. 1 (In the collection of James Murray, Esq., J.P.)

BY VAL HAVERS

*Newbury*, and *Preparations, Carnarvon Castle*, by Mr. William Monk.

The Baillie Gallery has once more been successful in introducing to the notice of the public an artist of unusual originality in Mr. Stephen Haweis. This painter has a real gift for fantasy, and also a sensitive appreciation of the medium of oil-painting which gives much charm to his execution. Miss Maud D. Hurst's coloured etchings and Miss Broughton-Leigh's water-colours at the same Gallery deserve remark for their skill, Miss Hurst's plates *Bosham Church* and *South Cerney Village* being especially successful efforts in the method of printing more than one colour from the same plate.

The Chenil Galleries have just concluded an important exhibition of paintings, drawings and etchings by Mr. Augustus E. John. It is this artist's peculiar gift to make his colour a reflection of the very colour of his thoughts. The subjective character of his paintings is, however, united with a realism that puts many an artist out of court who pursues this aim for its own sake through objective methods.

The Second Exhibition of the Camden Town Group at the Carfax Gallery introduced us to an avowed disciple of Mr. John in Mr. J. D. Innes. Work by Mr. Henry Lamb, who makes his own departures in a vein that yet reflects Mr. John's influence, was also shown. The Exhibition owed much to the vivacious art of Mr. Spencer Gore, and it was good "hanging" to put it next to the more pessimistic atmosphere of Mr. Sickert's. Mr. C. Ginner's work disappoints upon examination. Mr. Wyndham's sense of decoration in colour is entitled to high tribute. Mr. J. B. Manson contributed two of the most interesting pictures in *Evening Sunlight* and *The Sussex Downs, Storrington*. Mr. Walter Bayes has never been more successful than in *The Bridge* and *Padstow Regatta*. The Group consists of sixteen members.

We are reproducing herewith one of the highly original panels in oil which attracted attention to Mr. Val Havers's name at the last Royal Academy Exhibition, where they were hung with the simple but quite expressive title of "Living-Room Pictures." Their well-planned decorative intention gives them a peculiar claim to the title.

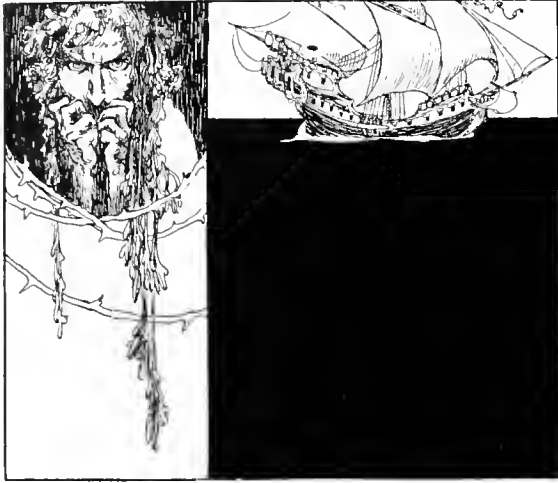


## Studio-Talk

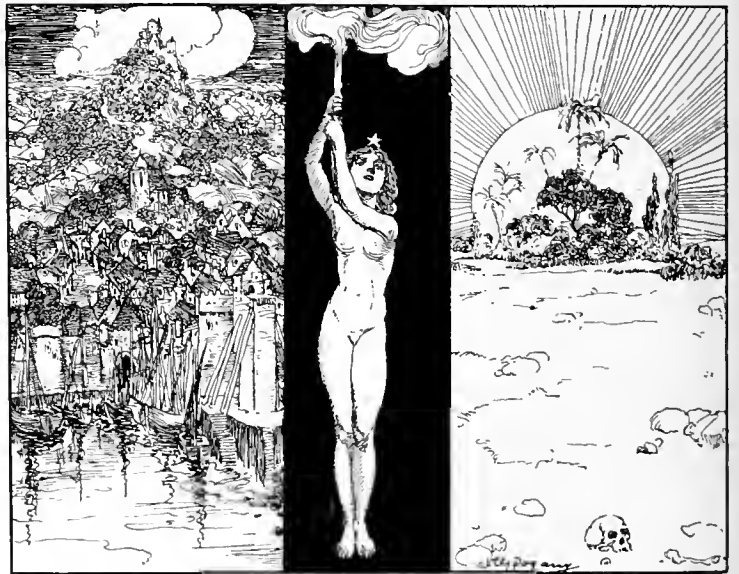


occasion in our review columns referred to the work of Mr. Willy Pogány, a young Hungarian artist who has been settled in London during the past few years and whose services have been enlisted by several publishers for the decoration and illustration of books published by them. The drawings we here reproduce were executed for an edition of "The Ancient Mariner," and we are indebted to Messrs. Harrap and Co. for permission to use them. Mr. Pogány is of a highly imaginative turn of mind and the decorative feeling in him is unusually developed. It is interesting to note that he has had practically no school training.

At the Walker Gallery Mr. Lee Hankey has been exhibiting the remarkable series of etchings



At the Fine Art Society's Galleries Colonel R. Goff has been exhibiting a series of etchings and also water-colours of Venice, Tuscany and England. Col. Goff is perhaps better known by his exquisite etchings than by his work in water-colour, but his style in this medium has the same vivacity and charm that characterise his plates. At the same Gallery Mr. Bernard Harrison's landscapes of Northern Italy were notable in their breadth of treatment and high quality of colour. Two examples of Mr. Harrison's work were reproduced in a recent number of *THE STUDIO*.



ILLUSTRATIONS TO "THE ANCIENT MARINER" BY WILLY POGÁNY,  
(By permission of Messrs. G. G. Harrap and Co.)





ILLUSTRATION TO "THE ANCIENT  
MARINER." BY WILLY POGÁNY

(By permission of Messrs. G. G. Harrap & Co.)

## Studio-Talk

to which we drew attention in an article last October. Mr. Lee Hankey employs alternatively etching, aquatint and dry-point with great success. His prints are published from this Gallery.

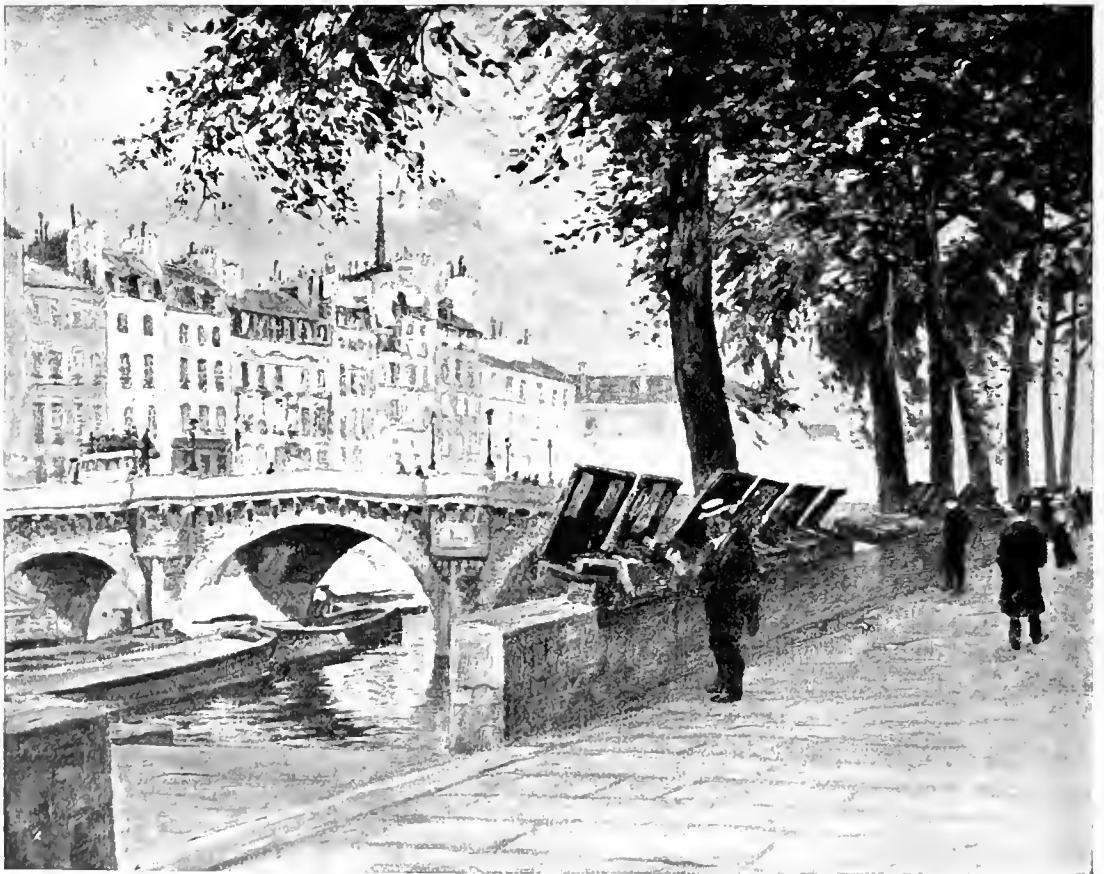
The Ryder Gallery has been holding a pleasant Exhibition of Miniatures, Portraits, and Landscapes on Ivory by Miss Dorothy Smart. A variety of panel decorations and some fans by Mr. George Sheringham have also lately been shown here. This artist has recently completed the decoration of a room for Judge Evans.

Mr. Thomas R. Way, who has for so long exploited with skill the essential qualities of pastel and the lithographic chalk, brought together at Clifford's Inn Hall, last month, a representative collection of his drawings from which much was to be gathered of the possibilities of his favourite mediums.

Miss Estella Canziani has been exhibiting ad-

mirable paintings and drawings of Savoy at the Dowdeswell Galleries. The chief feature however of these Galleries during the last month has been the fine collection of Drawings and Studies by Old Masters. At the Lyceum Club, Miss Blondelle Edwardes Malone has held a very successful Exhibition of Garden Scenes. Her work has many attractive qualities. Water-colours by Miss F. M. Bruford at the same Gallery were deserving of much praise; also miniatures by Miss H. M. Kempthorne. A remarkably fine series of pictures by Raeburn was exhibited at the French Gallery during November and December.

PARIS.—To see a portrait of one well-known artist by another is always interesting, and at the present time that of Cézanne intensely so, when his name and work are so closely associated by his admirers with the modern movement in paint. The portrait reproduced originated in Cézanne's studio during the intervals in which Hermann Paul was also



"LES BOUQUINISTES"



CEZANNE. A STUDIO SKETCH  
BY HERMANN PAUL



"FEMME BLONDE." FROM THE  
PAINTING BY FERDINAND ROYBET

(Copyright Braun & Co.)



"MONTMARTRE"

BY CHÉNARD-HUCHÉ

being translated to canvas by Cézanne, and the character expressed, apart from the decorative setting and vigorous painting, gives one a close sensation of a personal interview. Cézanne had trouble with his eyes, and suffered much from a visual deformity which was a constant source of worry to the artist, who struggled long and resolutely to overcome it. His worshippers and imitators lack his knowledge, and it is this lack of knowledge as well as personality in their paintings that makes them the lifeless creations they are. Cézanne was sincere; sincerity was his battle, and his studio garments of thickly coated paint, and hole-worn socks, so realistically recorded in the portrait, were the negligence of a worker, not an affectation. Hermann Paul's art has earned a learned appreciation in France and being little known in England, a timely exhibition of his work is being held at the Stafford Galleries this month.

E. A. T.

Early in November at the Galeries Georges Petit was held the exhibition of the "Painters and Etchers

of Paris," in which one saw depicted by a few chosen artists different aspects, some fleeting, some lasting, of this Paris of ours. To Chénard-Huché we were indebted for some admirable scenes of Montmartre, now threatened with destruction; to that master-colourist La Touche for a gorgeous *Intérieur de grand magasin*, for some warm twilight effects to Morrice. Gillot was represented by a harmonious *Terrasse des Tuileries*; Vauthrin and Abel Truchet showed some riverside pictures of the Seine, and other notable works were the charming vision of *Notre Dame* by Renefer, *Point du Jour sous la neige*, by Serval, a magnificent picture, *Montrouge*, by Lepère, and *Les bouquinistes*, by Gabriel Rousseau. Caro-Delvaile exhibited also some portraits of Parisiennes executed with the finesse and delicacy that one always associates with his brush.

Three talented lady artists held recently an excellent exhibition at the Lyceum Club. Mlle. Rose Dujardin-Beaumetz in a series of seascapes revealed much breadth of vision and displayed decided



PORTRAIT OF JUANA ROMANI

BY F. ROYBET

power as a colourist : Mlle. de Callias showed scenes of everyday life treated with considerable humour, and Mme. Berthe Cazin gave evidence of great originality in her leather work and silver work.

In the Boutet de Monvel gallery in the Rue Tronchet, there has been a no less interesting exhibition consisting of drawings and sculptures by Gir. This artist's happy hunting-ground is the Opera, where he spends his time in executing exceedingly vivacious sketches of the various dancers. His studies of their movements and poses are very characteristic in their virtuosity and

are very faithful renderings of action and gesture. The same carefulness he evinces in his sculptures, which have called forth from a well-known art critic the title of "modern Tanagras." H. F.

A silence of a quarter of a century seemed to have invested Ferdinand Roybet with the attributes of a hero of legend, to have given his name a similar remoteness to that with which we think of Rembrandt. One remembers with what success Roybet reappeared in 1893 at the Salon, where he received with acclamation a Médaille d'Honneur. He exhibited *Charles-le-Téméraire* and *Propos Galants*, both celebrated pictures which are still remembered by every one. Hence-



PORTRAIT OF JUANA ROMANI

BY F. ROYBET





"SNOW THAW"

BY JAKOB GLASNER

forward his name has become familiar to the public ever on the look-out for new sensations, and he has continued to sign works which assure him a lasting reputation. The portraits painted by this artist are numerous, and deserve to be better known; they are full of character, and give an impression of sincerity and of life which is most striking. Among these, particular mention should be made of those of Juana Romani, portraits which created quite a sensation, and in which the painter seems to have tried to overstep human limits, and to express a sentiment such as animated Leonardo da Vinci when he fixed for ever on canvas the elusive smile of the "Joconde." Mention should also be made of the *Femme Blonde*,

so graceful in composition. Roybet has excelled in giving to flesh tones a rich sparkle, to stuffs all their sumptuousness, to his scenes a brilliance, an infectious gaiety and a rare intensity of life. Under his magic touch the colours seem to vibrate, to sing in flamboyant harmony. L. H.

**V**IENNA. — The lovely village of Zakopane situated on the Galician side of the High Tatra Mountains has always been a favourite haunt of Polish artists. At all times it is indescribably beautiful, its moods are ever-changing, its colouring exquisite at all seasons of the year. The long low line of landscape above which mountains of varying height and



"THE HUT IN THE WOOD"

BY JAKOB GLASNER  
(In the possession of Herr T. T. Büchli.)





"A WINTER AFTERNOON"

BY JAKOB GLASNER

form tower in the distance like benign watchers sent to guard off evil, the lakes of a "hundred eyes" with their waters of limpid green, arouse tender feelings and gentle thoughts in the onlooker, while to those of a poetic nature the fascination of this spot is irresistible. Zakopane is to most men an unknown corner of the earth, but those who have once been there are filled with the breath of its spiritual beauty.

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Jakob Glasner is among those who have succumbed to the spell of Zakopane. He is a native of Kotzawka, a small village in Galicia, where he was born in 1879. As a child nothing gave him more delight than a pencil and paper and a few colours. But above all it was the snow which made the deepest impression on his young mind. Chance made it possible for Glasner to go to Vienna to study at the Imperial Academy, where he stayed two years. Chance, in the form of the remodelling of

the Academy of Art at Cracow, took him back to his native land. To this Academy men of note were appointed as professors—all Poles such as von Mehoffer, Falat, Axentowicz, Stanislawski. Under the last three Glasner studied in turn. In Cracow he found his real place, for though he afterwards went to Paris, where he worked under Lucien Simon and others, his native teachers are those to whom he owes the most. And it is in his native land Galicia that he finds the subjects and inspirations for his pictures—particularly in Zakopane, and Zakopane in winter. His pictures here reproduced describe scenes from this enchanting spot.

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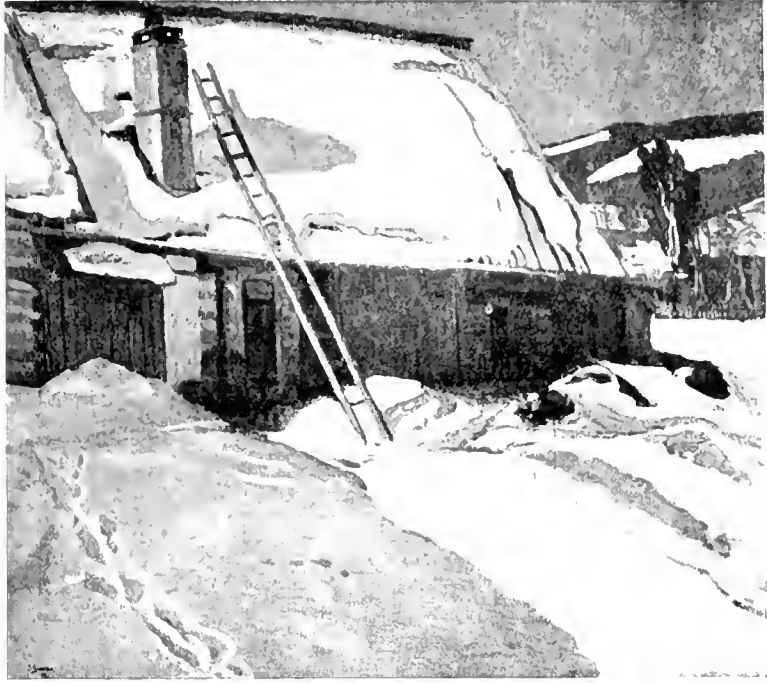
Jakob Glasner is in all things earnest. He possesses great power of observation, and a fine appreciation for nature. He expresses what he has to tell by the most simple methods, and in this lies the secret of the charm of his work. He

## Studio-Talk

does not confine himself to painting, but has done creditable lithographs, wood-engravings and other "graphic" work. In Vienna he exhibits at the Hagenbund, and some of his pictures have been acquired for the various Galleries.

The masterly portrait of *His Holiness Pope Pius X.*, which we reproduce by permission of the eminent publishing firm of Könyves Kálmán, is the work of Count Bartholomew D. Lippay, who has painted the portraits of a large number of notabilities, including the Emperor Francis Joseph, the Czar Ferdinand of Bulgaria, and several of the Austrian Archdukes. Latterly, however, he has painted chiefly the portraits of the high dignitaries of the Roman Catholic Church, notable examples besides that of the Supreme Pontiff being those of

Cardinals Oreglia and Agliardi. Count Lippay is a Hungarian by birth and studied first at Antwerp under Boufféau and Verlat, and later in Paris under



"A PEASANT'S COTTAGE IN THE TATRA MOUNTAINS"

BY JAKOB GLASNER



"MILKING"

BY AUGUST LÜDECKE

## Studio-Talk

Cabanel. For the past twenty years he has carried on his work partly in Vienna and partly in Rome.

A very pleasing exhibition was lately held in the lovely old city of Salzburg, and though it was a small display some interesting works were shown. The veteran artist Franz von Pausinger was represented by some pictures of big game, a subject in which he has excelled. The high mountains and dense forests are his haunts, and his pictures reveal the animals in their very lairs, into which the painter-hunter has followed them. Another animal painter of note is Albert Reibmayr, who contributed a really fine picture, *Schimmelweide*, representing white stallions grazing. He too is a close observer of the movements of animals and particularly of horses. August Lüdecke's *Milking*, a picture full of life and movement, gave us a pleasing bit of animal life.

Among the portraitists E. J. Kossuth merits the first place with his portrait of his compatriot *Bela Lasczy*, a striking work possessing many fine qualities, for the artist has given an intimate revelation of the characteristics which go to make this remarkable composer. Dr. Horatio Gaigher contributed two tempera portraits, one of an old

Tyrolean peasant being especially good. This artist (who by the way is a pupil of Herkomer) has a vigorous brush and a fine feeling for colour.

The landscapists at this Salzburg exhibition were as usual to the fore, many pictures treating of the lovely Salzkammergut scenery being exhibited. Adolf Helmberger in his charming snowscape has caught the spirit and the atmosphere of St. Gilgen with the Schafberg in the background, and the larches and pines in the foreground all tenderly clothed in soft snow-masses. Some interesting work was also shown by Adolf Luntz, Hugo Charlemont, Otto Fedder, Th. Schachner, Fritz Voellmy, Fritz von Wille, Marie Egner, Walther Firlé, and others.

Fräulein Helen von Pausinger contributed some flower studies of merit, and Hans Novak a water-colour drawing *The Curiosity Shop*, broad and effective in treatment notwithstanding the detail. Ernest Graner likewise sent some water-colours, his *forte* being ancient architecture, in the handling of which he is very felicitous. A pleasing work was Hubert von Zwickle's pastel drawing of a child. Hede von Trapp sent some delicate and expressive pen-drawings, and Eduard Zetsche some attractive



"ST. GILGEN IN SNOW"

BY ADOLF HELMBERGER



"HIS HOLINESS POPE PIUS X."  
FROM THE PAINTING BY COUNT  
BARTHOLOMEW D. LIPPAY

*(In the Vatican Gallery. Copy  
Könyves Kálmán, Budapest.)*



PORTRAIT OF BELA LASZKY  
BY E. J. KOSSUTH

## Studio-Talk

water-colours. Oskar Stössel, a very promising etcher, contributed some very strong specimens of his work.

A. S. L.

**B**UDAPEST.—The Hungarian temperament—intense, nervous, and emotional, with its great love of rhythm—more often expresses itself in music than through the medium of the plastic arts. The great painters of Hungarian origin may easily be numbered; which fact makes more remarkable the work of Gyula Kann-Kosztolányi, who is before everything a painter—and at the same time one of the most interesting exponents of the vigorous and significant methods of the Modern School of painting.

In one respect, the problem of M. Kann-Kosztolányi's career was solved at an early age, for

in his childhood he showed an unmistakable bent and a love of painting. Fate, however, with its not unusual irony, imposed obstacles which forbade the following of a profession so dubiously profitable as that of painting. Architecture provided a safe compromise, and M. Kosztolányi entered the Budapest Polytechnic as a student of that subject. He continued his studies at Munich, where he was able to devote some time to studying the art of painting under Hollósy. His student days over, he set up as an architect in Munich with some success. He also taught in the School of Architecture at Holzminden in Germany. Despite his increasing success as an architect he remained true to his initial love of painting, which he practised with great assiduity whenever possible. Later on he took up his residence in Budapest, where he became an architect of standing, having a considerable and beneficial influence on contemporary

architecture in Austria and Hungary. His two volumes of architectural drawings, published by Schroll in Vienna, attracted attention and crowned his reputation. Success followed; and at last he was able to pursue the dictates of his nature and to achieve his long-cherished ambition. From that moment he gave himself wholly to painting, which he has studied and worked at, at different periods, in Paris, Munich, Holland, Belgium, and Italy.

M. Kosztolányi's work, which is unhappily but little known in England, expresses a vigorous, forceful personality. He paints nature out-of-doors, directly, at first-hand, and in the manner as seems to him, being a genuine artist, best able to convey his intentions. He never paints according to the dull recipes which Schools of Painting inflict on one generation after another, eating into and blighting



"THE CURIOSITY SHOP" (WATER-COLOUR) (See p. 320) BY HANS NOVAK





PORTRAIT OF A LADY  
BY GYULA KANN-KOSZTOLÁNYI

like "a worm i' the bud" so many young talents. Impressions of nature deeply felt and vividly expressed, Kosztolányi's pictures, especially his landscapes, display a delight in the more joyous aspects of living and moving nature. They realise, in an intense degree, those qualities and feelings of freshness and ever-varying vastness which only those who have the courage really to see and feel for themselves can hope adequately to portray.

J. B. M.

**S**T. PETERSBURG.—There is something new in the work of a sculptor who does not pay the slightest attention to beauty of line and form. "Quelle puissance! Quelle expression! C'est fort, c'est très fort. C'est un talent exceptionnel et profond comme leur Dostoevsky. . . ." These were the words uttered by Rodin when he saw the works of the young Russian sculptor Innokenti Joukoff in Paris last

summer. I think it more than justifiable on my part to call the attention of artistic society in England and America to my countryman.

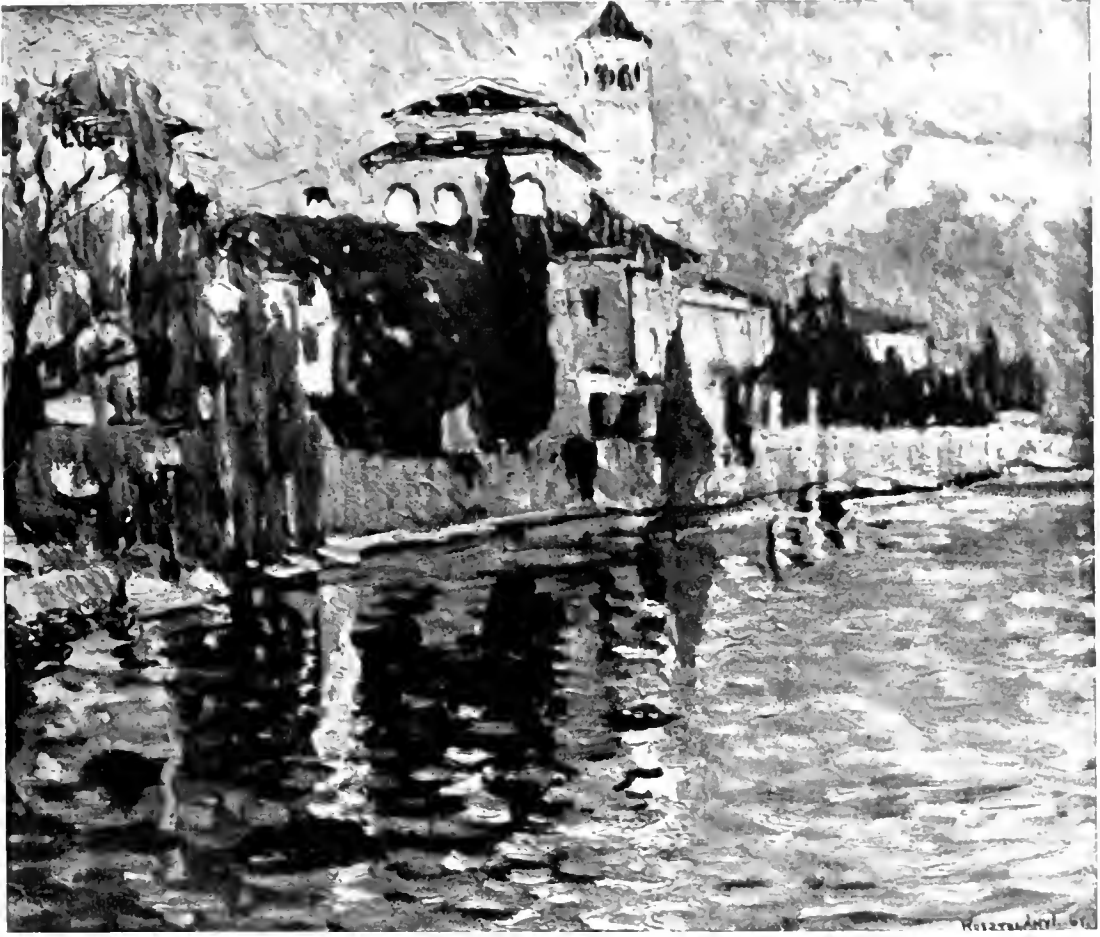
"Pulcherrima res in mundo anima hominis," says the Russian sculptor himself, and this may be used as a motto to all his works. Joukoff is a bright humorist in one part of his creations; in the other part, the predominant one, he is an expressionist of enormous power personifying the innermost movements of the human soul with all its numberless hesitations, pains, unexpected harmonies and discords—in fact all the real Self, from its divine down to its grotesque and repulsive moods.

Joukoff was born thirty-six years ago, in Siberia. The chaotic nature, the legends and superstitions of the natives, the faces of convicts and fugitives with suffering and cruelty reflected in them—all this left its deep traces on the impressionable mind of the boy. On this soil Slavonic blood alone could produce an artist with not only a wonderful insight into the horrible and hopeless, but also the merriest and simplest. Joukoff *never* learned sculpture. A university man, he became a teacher of geography in St.



"THE ROAD TO THE TOWN." BY GYULA KANN-KOSZTOLÁNYI





"ON LAKE GARDA." FROM AN  
OIL PAINTING BY GYULA  
KANN-KOSZTOLÁNYI

## Studio-Talk



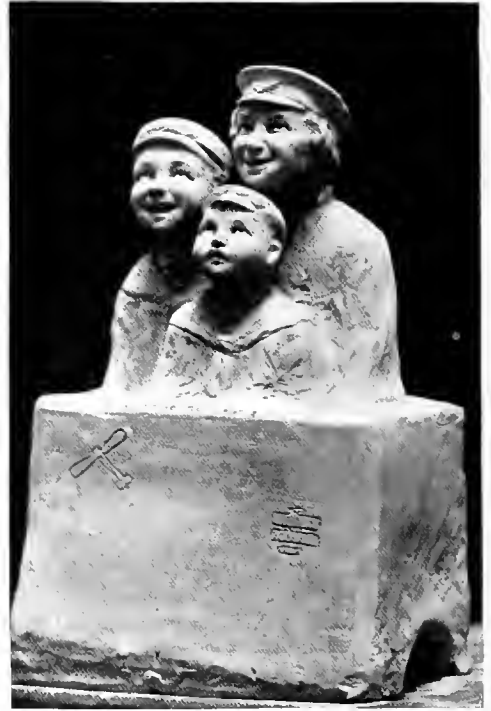
"DESPAIR"

BY INNOKENTI JOUKOFF

Petersburg and has had absolutely no other time to devote to his art than the summer vacations, which in Russia last for about three months. "In May I take with me to the country a ton and a half of clay—and am blissfully happy!" he tells the writer. He never thought of using his talent professionally and his extraordinary work would have remained merely a hobby if his intimate friends had not persuaded him to exhibit it. And since then, in the course of the last two

years, he has become a great man in Russia (and recently in France) to all who look up to Art and its teachers.

Joukoff gently unveils the beauty of sorrow and death and makes one think intensely of problems of sociology from the point of view of a psycho-



"FOLK WHO ARE GOING TO FLY." BY I. JOUKOFF

logist. The old division between the tonic and plastic arts does not exist for the Russian artist.

He links up reality with all the invisible that can be felt or imagined. He sees the inner struggle of philosophic thought with the commonplace atmosphere of daily life. As for his sense of humour, he is unsurpassable in his talent of observation and interpretation; he never fails to notice a happy face, and his "lumps of clay let loose," as he calls the amusing creations himself, seem to be real portraits—they are so lifelike. Full of humane ideas and philosophic thought, expressed in great variety of form, Joukoff's work will surely appeal to all who appreciate daring originality united with so much power and insight.

E. HOFFMANN.



"SWEETHEARTS"

BY INNOKENTI JOUKOFF



"THY WORLD TO ME IS EVIL AND I WILL RENOUNCE IT" (DOSTOEVSKY). BY I. JOUKOFF



"THAT ACCURSED CITY!" BY I. JOUKOFF  
(See St. Petersburg Studio-Talk)

MOSCOW.—We give on pp. 334-5 illustrations of two pieces of dining-room furniture executed in the ateliers of the Zemstvo of Moscow from designs by the well-known painter Apollinaris Vasnetzoff, who, like various other Russian painters, has devoted a considerable share of his talents to applied and decorative art. The ornamental motifs on these pieces of furniture and on others forming part of



"FROM ROUND THE CORNER"

BY I. JOUKOFF

the same suite are pre-eminently Russian and are in fact akin to those in vogue in the seventeenth and eighteenth centuries before Western European motifs gained a foothold.

THE HAGUE.—The Dutch artist Willem Hamel is an ardent lover and a zealous student of nature. An indefatigable worker, he has devoted his life to the solving of her enigmas, the reading of her inmost heart, the listening to her mighty voice. Dwelling apart from the great centres of business and traffic and turmoil and toil, he keeps "the noiseless tenor of his way" in one of the most beautiful parts of Holland. In fact, he inhabits a small house in the midst of the heaths near Apeldoorn, in the hilly province of Gelderland, where so many of our foremost landscapists have divided their lives between "plain living and high thinking." Not always duly and justly appreciated in his own country, he has not suffered himself to be deterred: he has followed the lead of "Monna Natura," communed with her in her most solemn and silent haunts, and the Paradise lost in the worldly struggle became a Paradise regained in the "leafy luxury" and intimate recesses of nature.

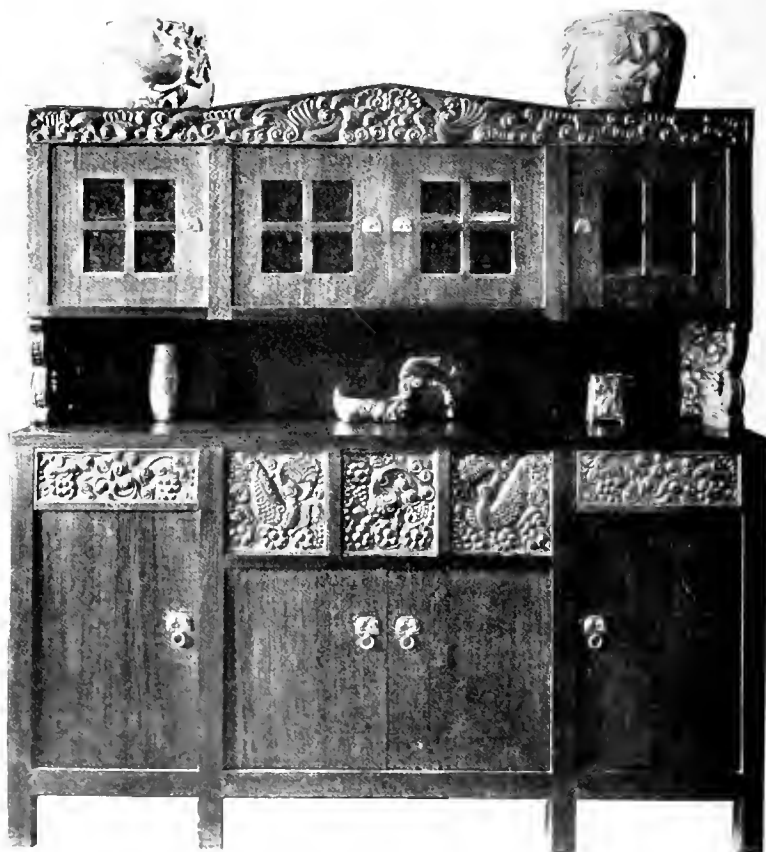


"THE SCULPTOR AND CLAY" BY I. JOUKOFF  
(See *St. Petersburg Studio-Talk*, p. 330)

Throughout the whole of his work there is a search for truth, simplicity, naturalness. There is no *bravura*, no straining after any *belle teinture* or tricky gaudiness, there is no ostentatious cleverness. It seems all quite easy, quite natural, as if it could not be otherwise. As to his method of working, here is a passage from one of his letters he wrote to me years ago answering a question of mine how he managed to paint those great scenes from rural life. "I regard my picture," he wrote, "as a good friend indeed—that is to say, when I have finished it: but when I am busy at it I don't caress it over-much, and especially not now and again with several intervals. No, I begin in this way: in the morning I enter my studio; then there is a walking to and fro, a sitting here and there, nowhere rest. Everything disturbs and agitates me, even the slightest noise outside. For I have struck upon an idea, or rather I have got an impression; I have thought it over in the night; it dates sometimes from a

period, a year or longer ago; but I cannot get rid of it. The afternoon comes, evening comes, I am no further: the following morning it is all the same over again; I see no chance to hatch the egg, and run about nervously like the hen I feel; this lasts sometimes a week and longer; and then, all in a moment, it has come! Eureka! Of one of my pictures, for instance, I put the first stroke at four o'clock in the afternoon; at five I had the whole impression, or rather more than that, on my canvas, a trifle of no less than a couple of metres in breadth."

"Well, this is my way of working," he continues; "rather like a crack-brained fellow or a person possessed, don't you think? And if you ask me with what means and materials, the best things from memory, or properly speaking *not* from memory, because, while the fit has seized me, I am sitting suddenly in the open air, I see all in the most minute *finesse* as formerly—how long ago I often don't remember myself—and I paint, paint intensely, as long as I see it before me, but quick, quick, ever so quick, for then I myself am beastly anxious about what



SIDEBOARD IN OLD RUSSIAN STYLE

DESIGNED BY A. VASNETZOFF

(See *Moscow Studio-Talk*, p. 333)



DINING-ROOM SETTEE IN OLD RUSSIAN STYLE

(See *Moscow Studio-Talk*, p. 333)

DESIGNED BY A. VASNETZOFF

will come of it all. Sketches and studies are lying about me, but I never copy them ; these things are past, they are done with, they were the joys of former days! . . . To see much, to practise the memory, this I consider a first requisite, then hard working in the open air to enter into the soul and spirit of all and not to forget the *métier* : dreaming at home of all those beautiful things : consulting a few scratches on the back of a letter or other occasional scrap of paper, and when the dream has burst into clearness then hit your canvas, then ply your brushes, and finish at once if possible ; and in case you take it up again, then take it up tenderly, lift it with care and treat your friend cautiously, scrupulously, timidly, not to hurt the good fellow."

The passages quoted above are the open and confident effusion of a friend to another friend who takes an interest in the artist's work, and they are given without the least *arrière pensée* or calculation. So the man has always been : speaking plainly, without any roundabout ways, giving himself as he really is. Though of a weak constitution and subject to repeated attacks of pneumonia, his

great strength of mind, his ardent spirit, help to keep him standing and make him bear up and endure "the slings and arrows of outrageous fortune" in a manly way.

Besides landscapes, Mr. Hamel paints seascapes, interiors, and portraits. And in portraiture he has made very fine things. Most of his landscapes represent grey days—of late the artist has developed a sense for more luminous skies and mighty effects of clouds—but his portraits are always strongly lit ; especially the heads are bathed in a luminous atmosphere : he concentrates all the light upon them in order to render the characteristic traits, physical and mental, of his sitters and to bring forth the soul in a blaze of light. Hamel wishes to be a downright anti-specialist. He in no way and by no means aspires to the name of a sheep-painter, or a painter of interiors, or of cows, or of the sea, or of portraits, or of whatever you like. If there is to be any speciality or particularity about him, it will have to be sought mainly in his loving penetration into all he sees to be beautiful and the love and conscientiousness with which he renders it.

E. B. KOSTER.



"LOADING WOOD: AUTUMN"

(See *The Hague Studio-Talk*, p. 333)

BY WILLEM HANEL

**B**ERLIN.—The Print-Department of the Royal Museums has been having an exhibition of Adolf von Menzel's early work and of its new acquisitions. The lithographs, wood-engravings and etchings of Menzel revealed not only the born master-technician, but also the penetrating observer, the artist of fantasy, spirit and originality. Once more one had occasion to regret the early death of the eminent portrait painter-etcher, Karl Stauffer of Berne. Otto Greiner's heads and figure-subjects drawn on stone with the pen displayed his pre-eminent qualities of precision and form, and Schmutzler stood out conspicuously with his grand portrait-etchings. Professor Heinrich Wolf impressed one by the psychological discernment shown in his figures and groups drawn direct from life on the plate, and a perfect masterpiece of life-breathing portraiture was to be seen in Professor Ernst Forberg's complete figure etching of the painter Eduard von Gebhardt. Also Leibl, Stuck, Klinger, Trübner, Schulte im Hofe, Olde, Orlik, Count Kalkreuth,

Köpping, Seidel, Liebermann, Käte Kollwitz and Julie Wolfthorn contributed interesting items to the exhibition.

At Schulte's Philip László has been giving proof of his great activity as a portrait painter. He keeps to the safe path of decorative indoor portraiture, and as his brush with all its tendency towards amiability is also a fine delineator of character and his colour-sense highly cultivated, success in his case has been the reward of merit. Heinrich Vogeler, the esteemed leader of the little Worpswede community, and a poetical and charming etcher, showed at these galleries a somewhat crude and uncultivated face as a painter. He occasionally displays an attractive realism, but the elements of rusticity and æstheticism, the imaginative and the naturalistic mind are not yet satisfactorily fused. Endeavours towards a final expression were also visible in the studies and paintings of Wilhelm Gallhof and Linde-Walter, who have adopted Parisian methods. It was therefore pleasant to see





"SNOWSTORM." FROM A CHARCOAL  
DRAWING BY WILLEM HAMEL.





PORTRAIT OF EDUARD VON  
GEBHARDT. FROM AN ETCHING  
BY PROF. ERNST FORBERG

## Art School Notes

a quietly evolved style in Rudolf Sieck's peaceful and punctilious landscapes, and in the homelike romanticism of Ernst Liebermann's genres and landscapes.

Fritz Gurlitt offered an interesting show in a collection of works by Angelo Jank, the sportive character of which, refined by reserved yet vivid colourism, proved fascinating in the triumphant actuality of riders and horses. Homage to the art of half a century ago, when Italian scenery was still the ideal of the German landscape-painter, was at the same time shown in the delightful works of Carl Morgenstern.

J. J.

*Erratum.*—We regret that through an oversight the name of Mr. N. Vermont instead of that of

Mr. A. G. Verona was given as the author of a picture entitled *The Table of Traian in the Olt Valley*, reproduced in our November number (p. 165).

### ART SCHOOL NOTES.

LONDON.—At the Royal Academy on December 9 the biennial gold medal and scholarship of £200 were awarded to a woman for the second time in succession and the women students between them carried off nearly all the painters' prizes. The President in his address after the prize distribution made some pointed comments on the alleged slackness of the men, but spoke in high terms of the work of the painter gold-medallist, Miss Margaret Lindsay Williams, who on the evening of the prize distribution was complimented by many Academicians of widely different views. Their praise was given not only to the gold medal picture, *The City of Refuge*, by Miss Williams, but to her excellent design for the decoration of a portion of a public building, *Winter*, which gained the prize of £30. The sculptor's gold medal and scholarship of £200 was won by Mr. Angel, with a fine group illustrating the subject *Rescued*; and the similar honours for architects by Mr. Alan Binning with a design for *The Hall of a City Company*. Miss Gladys M. C. Kennedy won the Turner medal and Miss Joan Joshua the Creswick; and the remaining prize-winners included Miss F. M. Walden, Miss K. C. Clausen, Miss M. E. Green, Mr. H. E. Quick, Mr. F. C. Mitchell, Mr. G. Ledward, Mr. R. P. Baker, Mr. J. M. Whitelaw, and Miss G. M. Hawkins.

Mr. H. W. B. Davis, R.A., Mr. Henry Pegram, A.R.A., and Mr. William Orpen, A.R.A., who judged the



"LOTHAR AND GERTRUD VON KUNOWSKI"  
FROM AN ETCHING BY PROF. HEINRICH WOLFF

## Reviews and Notices

Gilbert-Garret Sketching Club's competition, gave the award of honour to the Royal College of Art. The first prize for figure composition was taken by Mr. W. P. Roberts, St. Martin's; for landscape, by Mr. T. Lewis, Royal Academy; for an animal subject, by Mr. Quick, Royal Academy; for sculpture, by Mr. H. Bromhead, Royal College of Art; and for design, by Mr. L. Preston, Royal College of Art. Of the second, third and extra prizes the Royal College of Art took six, the City Guilds and Institute, three: the Calderon School of Animal Painting, two; and Westminster, one. The prize for the best design for the award of honour certificate was given to Mr. J. A. Hyde of the Heatherley School.

Sir Luke Fildes, R.A., criticised the work at the recent exhibition of the Lambeth Art Club and congratulated Mr. McKeggie upon its good quality. He was especially pleased with the designs, the studies of heads, and the landscapes. Sir Luke awarded the prize for the best painted head to Mr. Vernon Shewring, and those for landscape to Miss Dora Whittingham and Mrs. Grace White. For figure design and composition, Mr. George Perriman, Miss Dorothy Payne, Miss M. Johnston and Mr. Eric Bradbury gained the awards; and the prize for poster design fell to Miss Helen McKie, for pen and pencil sketches to Mr. G. Perriman, and for an animal subject to Miss Tisdall.

The members of the Heatherley Sketch Club, attached to the well-known school in Newman Street, held their exhibition of sketches last month at the Newman Gallery. The most striking feature of this exhibition was its variety, for it was difficult to believe, when looking round the walls, that all the pictures were contributed by the students of a single school. One of the best things in the exhibition was the oil sketch by Mr. J. Brake Baldwin, *The Dispute*; and the other good works included a reminiscence of the Coronation camps, *Soldiers in Kensington Gardens*, by Miss Edith Urquhart; a clever little landscape, decoratively treated, by Miss Eva Massey, and contributions in various mediums by Mr. S. James Brown, Miss Edith M. Baldwin, Miss Barbara C. Gardom, and Miss Marguerite F. Inman. W. T. W.

### REVIEWS AND NOTICES.

*Civic Art.* Studies in town-planning, parks, boulevards and open spaces. By THOS. H. MAWSON, Hon. A.R.I.B.A. (London: B. T.

Batsford.) 50s. net.—To treat adequately in one volume such a subject as this, in all its various phases, is in itself an almost impossible task. But Mr. Mawson has confined himself more particularly to the æsthetic side, though he has not by any means neglected the practical aspects of the problems which he has set himself to discuss. The high and unique position which he holds as an architect, and his vast and varied experience enable him to approach the subject with considerable authority; while his innate sensitiveness to artistic design, more especially as applied to work of an extensive, we might almost say monumental nature, gives to this volume an interest and value which cannot be overrated. Mr. Mawson possesses to a remarkable extent the power of visualising his ideas, and to this is due much of his success in garden architecture. When he applies himself to work on a larger scale, such as he deals with in the present volume, the advantage of the gift is inestimable. He has divided his subject into five leading sections, as follows: 1. The Theory of Civic Art; 2. The Practice of Civic Art; 3. Examples of Town-Planning; 4. Examples of Public Parks and Town Gardens; and 5. Appendices. In the first section the place of the Ideal in civic art is dealt with, together with civic design, and the æsthetics of civic art; while an interesting chapter in this first section is devoted to a comparison between town and country, in the course of which the writer emphasises the fact that "people so rarely see that what may be right and proper in the heart of the city becomes grossly super-refined and obtrusive when removed from its proper surroundings and placed in intimate touch with untamed nature." But perhaps the most interesting and valuable section of the book is that dealing with the Practice of Civic Art, in which town survey, traffic circulation, park systems, civic centres, garden and open spaces, public monuments, street equipment, boulevard and street planting, &c., are considered, and reveal the author's broad artistic outlook and sense of fitness. In the short space at our disposal it is impossible to draw attention to the many other interesting subjects dealt with in this important volume; and we can only add that the numerous excellent drawings, photographs and plans which accompany the letterpress considerably enhance the value of the work.

*Wood-Sculpture.* By ALFRED MASKELL, F.S.A. (London: Methuen.) 25s. net.—Alike indefatigable and discriminating in his researches Mr. Maskell in his latest volume has successfully achieved a most difficult task, having given in a very

## Reviews and Notices

interesting form a complete outline of the history of the fascinating craft of wood-carving from pre-historic to late Gothic times. His illustrations alone form a pictorial and chronological record of the best achievements of sculptors in wood of every period, and include the wonderful Egyptian statue known as the Sheik el Beled, that bears witness with other similar works to an art already in an advanced stage of development long centuries before the Christian era; typical examples of mediæval carving, such as the twelfth-century Scandinavian doorway in the Christiania Museum; fifteenth-century Flemish retables in which Mr. Maskell sees the very finest expression of the genius of the greatest exponents of the craft, although their actual authors were unknown; altar-pieces by Veit Stoss, Tillmann, Riemenschneider, and their less celebrated contemporaries, with numerous single figures by various masters, and a very great variety of details of Gothic and Renaissance ecclesiastical decoration such as the carvings on rood-screens, choir stalls, bench ends, &c. Perhaps one of the most notable chapters in the book is that in which the question is discussed of the authorship of the fine busts said to represent Adam and Eve in the Victoria and Albert Museum, the writer differing from most of his fellow experts in attributing them, not to Riemenschneider, but to a nameless leader in a movement with which that overlauded master was not even in sympathy.

*Art, Artists and Landscape Painting.* By W. J. LAIDLAY. (London: Longmans and Co.) 5s. net.—A warning against, rather than encouragement to the adoption of art as a profession, Mr. Laidlay's new publication is as noteworthy for its clearness of reasoning and incisiveness of expression as any of its predecessors. Its author combines with the practical experience of a professional artist, the insight of a lawyer into the intimate correlation between cause and effect; he is a passionate devotee of art for its own sake, and is ever ready to sympathise with the aspirations and struggles of his fellow wielders of the brush. His Preface is very typical of his literary skill, æsthetic feeling, and keen sense of humour, and incidentally is a revelation of the generous nature of the writer eager to save the unwary from the many pitfalls in their path, the detailed descriptions of which are lit up with many amusing and characteristic anecdotes of Mr. Laidlay's own experiences in the Paris studios and elsewhere. Those who, after reading the whole book, are still bent on pursuing the uphill and thorny road of art, will do well to follow the useful suggestions of its author.

*A History of Architecture in London.* By WALTER H. GODFREY, Architect. 7s. 6d. net. *London Houses from 1660 to 1820.* By A. E. RICHARDSON and C. LOVETT GILL. 15s. net.—Mr. Godfrey's handbook is to be commended as a very able and trustworthy account of London architecture down to the close of the eighteenth century, and is especially welcome having regard to the paucity of books dealing systematically with the subject. We are not sure, in fact, whether any other work does cover the ground in the way this one does. The book contains between two and three hundred excellent illustrations, chiefly from photographs, showing how rich London is in interesting examples of architecture, domestic as well as public, of various periods antecedent to the Victorian, and a special feature which will prove of much value to the student is the series of maps of the metropolis and surrounding districts on a scale of one inch to the mile, indicating by means of plainly printed figures the location of numerous important buildings. Messrs. Richardson and Gill's book has a more restricted range, and deals with the various types of town house which came into existence at a time when a movement in the direction of "town-planning" was taking place in London. The subject is illustrated by an extensive series of collotype plates from photographs expressly taken for the volume, showing external and internal views of many of these town residences, a number of which are located in one or other of the numerous squares which one by one were laid out in the West-end from 1666 onwards.

Sir Hubert von Herkomer has recently executed a reproduction, by his autographic method or drawing on stone, of the remarkable portrait of Lord Fisher, which he exhibited last spring at the Royal Academy; and with his permission a limited issue of this reproduction is being published by Messrs. Tatton and Chisman, of Craven House, Kingsway. As an example of Sir Hubert's method of handling lithography the plate is exceptionally successful. It is extremely personal in manner and retains all the effectiveness and vigorous characterisation of the original picture.

The makers of the universally popular Waterman Fountain Pen have put on the market a novelty which will commend itself to those who find the filling of the ordinary type of fountain pen irksome. This is a "self-filling" pen which by means of an ingenious but simple arrangement is replenished in an instant by dipping the pen into the ink and pressing a button.

## *The Lay Figure*

### THE LAY FIGURE: ON THE POSITION OF THE FOLLOWER.

"The trick of imitation! What a curious thing it is," said the Art Critic. "I cannot understand the type of mind that is content always with second-hand ideas, and able only to work along lines already laid down."

"Yet that type of mind is common enough," replied the Man with the Red Tie. "All through the history of Art you will find that the imitator has been very plainly in evidence. The great leaders have always been attended by groups of followers: the prominent artists have always been surrounded by a horde of copyists. The independent thinker is the exception, not the rule."

"Quite so, that is beyond dispute," agreed the Critic: "but, as I say, it seems to me strange that so many people who are endowed with the artistic faculty should be willing to subordinate themselves to a leader and to be followers all their lives. The essential of all art is creation, and the imitator can never be creative, for he only reproduces what some one else has done already."

"Well, it is not given to us all to be creators," returned the Man with the Red Tie; "and the man who is conscious of his incapacity for independent thought is probably wiser in depending upon another and greater mind than in attempting to struggle with his own disabilities."

"It would be wiser, I think, if he chose some other profession," protested the Critic: "he is only overcrowding ground already well filled and he is only diminishing the strength of the impression made by the masters themselves. What use is he in the art world? He adds nothing to the store of great art, he awakens no new emotions, he satisfies no real demand. He is only in the way."

"Wait a minute!" broke in the Plain Man. "You say that the imitator satisfies no demand. I take it that you mean by the imitator the man who works in the manner of some well-known and popular master, and uses that master's ideas and methods. Well, there is a demand for the work of a man of that type and he has a definite value."

"How can he have?" asked the Critic. "Who wants his productions?"

"I do, for one," asserted the Plain Man. "He gives me a good deal of pleasure. You see, there are not enough works by the great masters to go round, and the competition for them is consequently excessively keen. Competition for things that are scarce raises prices, and puts those things

beyond the reach of men of moderate means. That is where the imitator comes in; his productions give you the same emotions as those of the master, and they are cheap."

"They are cheap!" cried the Critic. "You tempt me to add, they are nasty also. You say that they give you the same emotions as those of the master—what an admission! Are you incapable of realising the difference between art that is original, and art that is purely second-hand?"

"I do realise the difference when I come to pay for it," laughed the Plain Man. "Otherwise I do not mind whether I have the original or a good copy. One is as good as the other."

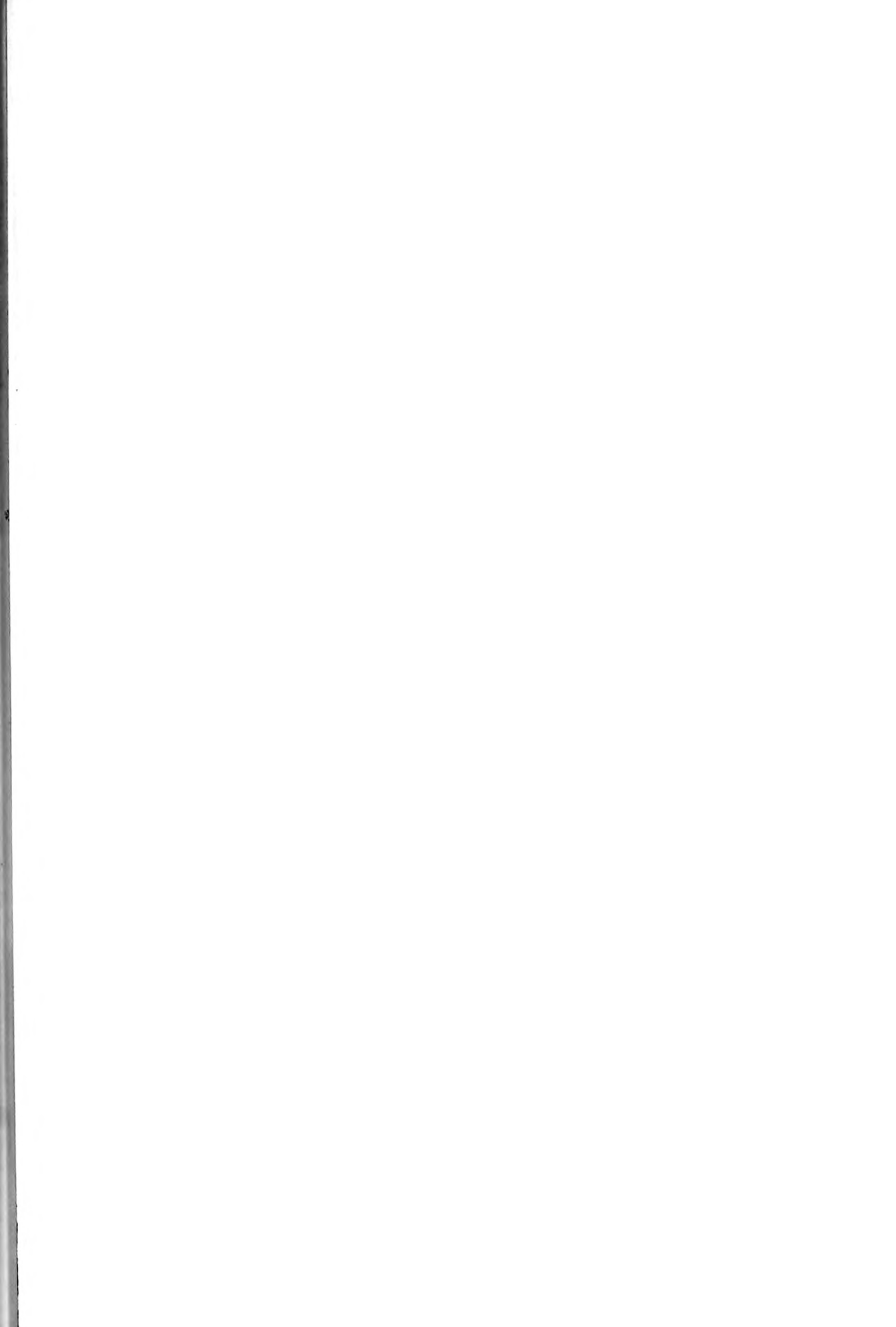
"Oh! The strange workings of the commercial mind!" sighed the Man with the Red Tie.

"One is as good as the other, indeed!" commented the Critic. "How can that be? Yet I suppose to the ordinary person art only seems to be a sort of amusement, something that it would be rather ridiculous to take seriously. Now, to me it is a very vital expression of the highest human emotions, and directly it is tainted by expediency or commercialism I feel that it is degraded."

"There is nothing degrading in doing good, marketable work," said the Plain Man; "and of that the follower is quite as capable as the master. Indeed, I think that the man who borrows a good idea from some one else and works it out with reasonable skill is much more worthy of consideration than the one who labours to express crude notions of his own. The first man has learnt something worth knowing, the other is a bungler who refuses to be taught. And I am sure that some of the artists you call imitators are quite as important as the masters they follow."

"No! that can never be," declared the Critic. "The follower can never rank with his master. He is a follower, therefore he must always be behind. And because he is always behind it is impossible that he can ever realise what that master is actually like. Even his imitations must fail for this very reason—how can he properly reproduce something that he has at no time examined from all points of view and all the possibilities of which he has not discovered? The independent man, even if his notions are crude, is always a possible master because he has in him the possibilities of indefinite development: the follower can only develop to a point that must be inevitably a little short, at the best, of that reached by his master. No, no! It is the original man that you ought to encourage; the imitator does not count."

THE LAY FIGURE.











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